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AN
ESSAY
ON THE
THEORY
OF
PAINTING.

By Mr. RICHARDSON.

The SECOND EDITION, Enlarg'd, and Corrected.

Is mihi vivere demum, atque frui anima videtur, qui aliquo Negotio intentus, præclari facinoris, aut Artis bonæ famam quærit.

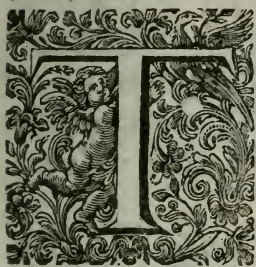
SALLUST.

Hò senito dire (à Michelagnolo) che Raffaello non hebbe quest' arte de Natura, ma per Lungo Studio.

Afcanio Condiui nella Vita di Michelagnolo Buonarroti.

L O N D O N :

Printed for A. C. and sold by A. BETTESWORTH
in Pater-noster-Row. 1725.



HIS Book being out of Print, and a new Edition desired, I have Retouched it : The Publick did forgive the Incorrectnesses of an Author that was endeavouring to serve Them, together with a Noble, Useful, and Delightful Art, but who pretends only to write as a Painter, and a Gentleman ; This Indulgence however has not encourag'd me to let any faults pass that I have Now observ'd, so that I hope their Number is somewhat diminished ; And I must do myself the right to say that I have had the Pleasure of finding I had nothing to Retract, which I should not have fail'd to have done had I discover'd any wrong Judgment.

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I have made several Additions, particularly of some Examples from Pictures which I had not seen when I first wrote, or which did not Then occur to me; More might have been added but that they are to be found in great Plenty scattered up and down in the other Discourses I have Publish'd since the first Edition of This.

The Chapter of the Sublime was then but enter'd upon, and recommended to some other Hand, I have Now attempted something upon that Noble Branch of my Subject, still wishing however that One more capable of it would do it Better; but This I have done that I might perfect the whole Design as well as I could. And for the same Reason, and because I find there is more Occasion for it than I thought heretofore, I will take this Opportunity a little to prosecute what I have sometimes only touch'd, which is, to Combat a False Taste, and a very Low one; a Taste so False, and so Low, as to Imagine

gine the Meanest Parts of Painting to be the Whole, or the Perfection of it.

The great Business of Painting I have often said, and would fain inculcate, is to relate a History, or a Fable, as the best Historians, or Poets have done; to make a Portrait so as to do Justice at least, and Sometimes not without a little Complaisance; and that to the Mind, as well as to the Face, and Person; To represent Nature, or rather the Best of Nature; and where it can be done, to Raise and Improve it; to give all the Grace and Dignity the Subject has, all that a well instructed Eye can discover in it, or which such a Judgment can find 'tis Capable of in its most Advantagious Moments.

Neatness, and high Finishing; a Light, Bold Pencil; Gay, and Vivid Colours, Warm, and Sombrous; Force, and Tenderneſs, All these are Excellencies when judiciously employ'd, and in Subserviency

serviency to the Principal End of the Art ; But they are Beauties of an Inferiour Kind even when So employ'd ; they are the Mechanick Parts of Painting, and require no more Genius, or Capacity, than is necessary to, and frequently seen in Ordinary Workmen ; and a Picture, in This respect, is as a Snuff-Box, a Fan, or any other Toy ; These properties are in Painting, as Language, Rhime, and Numbers are in Poetry ; and as he that stops at These as at what Constitutes the Goodness of a Poem is a Bad Critick, He is an Ill Connoisseur who has the same Consideration for these Inferiour Excellencies in a Picture.

How much more if for the sake of These, a Picture is esteemed where the Story is Ill told, and Nature is Ill represented, or not well chosen : If it be imagin'd to be good, because a Piece of Lace, or Brocade, a Fly, a Flower, a Wrinkle, a Wart, is highly finish'd, and (if you please) Natural, and well in its Kind

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Kind ; or because the Colours are Vivid, or the Lights and Shadows Strong, though the Essential Parts are without Grace or Dignity, or are even Ridiculous.

And still more if though there is seen much Labour not those Trifles Themselves are Well, and the Rest is Execrable.

Carlo Maratta, in a very Capital Drawing I have seen, (amongst many others) in the Collection of Mr. Davenant, has represented Painting ; 'Tis, indeed, a sort of Treatise on the Art ; There is Perspective, Geometry, and Anatomy, each with the Motto, Tanto che Basti ; Antique Statues with this, Non mai a bastanza ; over all, the Graces descending in Clouds, the Motto here is Senza di Noi ogni Fatica è vana.

A fine Thought, Grace, and Dignity, will abundantly atone for the want of even a Due Application to the Lesser, to
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*the Mechanical Parts of a Picture ; but
when These are Only, or Chiefly regarded,
it puts one in mind of what Hudibras
says of His Fanaticks*

Who with more Zeal kept Holiday
The Wrong, than others the Right way.



A N
E S S A Y
O N T H E
T H E O R Y
O F
P A I N T I N G .

BECAUSE Pictures are universally Delightful, and accordingly made one part of our Ornamental Furniture, many, I believe; consider the Art of *Painting* but as a pleasing Superfluity ; at best, that it holds but a low Rank with respect to its *Usefulness* to Mankind.

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If there were in reality no more in it than an Innocent Amusement; if it were only one of those Sweets that the Divine Providence has bestow'd on us, to render the Good of our present Being superior to the Evil of it, it ought to be consider'd as a Bounty from Heaven, and to hold a Place in our Esteem accordingly. Pleasure, however it be depreciated, is what we all eagerly and incessantly pursue; and when Innocent, and consequently a Divine Benefaction, 'tis to be consider'd in That View, and as an Ingredient in Humane Life, which the Supreme Wisdom has judg'd necessary.

Painting is that Pleasant, Innocent Amusement. But 'tis More; 'tis of great Use, as being one of the means whereby we convey our Ideas to each other, and which in some respects has the Advantage of all the rest. And thus it must be rank'd with These, and accordingly esteem'd
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not only as an Enjoyment, but as another Language, which completes the whole Art of communicating our Thoughts ; one of those particulars which raises the Dignity of Human Nature so much above the Brutes ; and which is the more considerable, as being a Gift bestowed but upon a Few even of our own Species.

Words paint to the Imagination, but every Man forms the thing to himself in his Own way : Language is very Imperfect : There are innumerable Colours, and Figures for which we have no name, and an infinity of other Ideas which have no certain Words universally agreed upon as denoting them ; whereas the Painter can convey his Ideas of these Things Clearly, and without Ambiguity ; and what he says every one understands in the Sense he intends it.

And this is a Language that is Universal ; Men of all Nations hear the Poet, Moralist, Historian, Divine, or whatever other Character the Painter assumes, speaking to them in their own Mother Tongue.

Painting has another Advantage over Words, and that is, it Pours Ideas into our Minds, Words only Drop 'em. The whole Scene opens at one View, whereas the other way lifts up the Curtain by little, and little : We see (for Example) the fine Prospect at *Constantinople*, an Eruption of Mount *Ætna*, the Death of *Socrates*, the Battel of *Blenheim*, the Person of King *Charles* the First, &c. in an instant.

The Theatre gives us Representations of Things different from both these, and a kind of Composition of both : There we see a sort of moving, speaking Pictures, but these are Transient ; whereas *Painting* remains, and is always at hand. And
what

what is more considerable, the Stage never represents things Truly, especially if the Scene be Remote, and the Story Ancient. A Man that is acquainted with the Habits, and Customs of Antiquity, comes to revive or improve his Ideas relating to the Misfortune of *OEdipus*, or the Death of *Julius Cæsar*, and finds a sort of Fantastical Creatures, the like of which he never met with in any Statue, Bas-Relief, or Medal ; his just Notions of these Things are all contradicted and disturb'd. But Painting shews us these brave People as they were in their own genuine Greatness, and noble Simplicity.

The Pleasure that *Painting*, as a Dumb Art, gives us, is like what we have from Musick ; its beautiful Forms, Colours and Harmony, are to the Eye what Sounds, and the Harmony of that kind are to the Ear ; and in both we are delighted

in observing the Skill of the Artist in proportion to It, and our own Judgment to discover it. 'Tis this Beauty and Harmony which gives us so much Pleasure at the Sight of Natural Pictures, a Prospect, a fine Sky, a Garden, &c. and the Copies of these, which renew the Ideas of 'em, are consequently Pleasant : Thus we see Spring, Summer and Autumn, in the depth of Winter ; and Frost and Snow, if we please, when the Dog-Star rages. By the help of this Art we have the Pleasure of seeing a vast Variety of Things and Actions, of travelling by Land or Water, of knowing the Humours of Low Life without mixing with it, of viewing Tempests, Battels, Inundations ; and, in short, of all Real or Imagin'd Appearances in Heaven, Earth, or Hell ; and this as we sit at our Ease, and cast our Eye round a Room : We may ramble with Delight from one Idea

to

to another, or fix upon Any as we please. Nor do we barely see this Variety of Natural Objects, but in Good Pictures we always see Nature Improv'd, or at least the best Choice of it. We thus have nobler and finer Ideas of Men, Animals, Landscapes, &c. than we should perhaps have ever had ; We see particular Accidents, and Beauties which are rarely, or never seen by us ; And all this is no inconsiderable Addition to the Pleasure.

And thus we see the Persons and Faces of Famous Men, the Originals of which are out of our reach, as being gone down with the Stream of Time, or in distant Places : And thus too we see our Relatives and Friends, whether Living or Dead, as they have been in all the Stages of Life. In Picture we never die, never decay, or grow older.

But when we come to consider this Art as it informs the Mind, its

Merit is rais'd ; it still gives Pleasure, but 'tis not Merely such ; The Painter Now is not only what a wise Orator who is a beautiful Person, and has a graceful Action is to a deaf Man, but what such a one is to an understanding Audience.

And thus Painting not only shews us how Things Appear, but tells us what they Are ; We are inform'd of Countries, Habits, Manners, Arms, Buildings Civil, and Military, Animals, Plants, Minerals ; and in fine, of all kinds of Bodies whatsoever.

This Art is moreover subservient to many other useful Sciences ; it gives the Architect his Models ; to Physicians and Surgeons the Texture, and Forms of all the Parts of Human Bodies, and of all the *Phænomena* of Nature. All Mechanicks stand in need of it. But 'tis not necessary to enlarge here, the many Explanatory Prints in Books, and without which those Books would
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in a great measure be unintelligible, sufficiently shew the Usefulness of this Art to Mankind.

I pretend not to go regularly thro' all Particulars, or Here, or Elsewhere throughout this whole Undertaking to say All that is to be said on this Subject; I write as the Scraps of Time I can allow my self to employ This way will permit me; and I write for my own Diversion, and my Son's Improvement, (who well Deserves all the Assistance I can give, though he Needs it as little as most Young Men; to whom I must do this farther Justice, as to own, that I am beholden to Him in My turn for some considerable Hints in this Undertaking.) And if moreover what I write may hereafter happen to be of use to any body else, whether it be to put a Lover of Art in a Method to judge of a Picture, (and which in most things a Gentleman may do altogether as well as

a Painter) or to awaken some useful Hints in some of my own Profession; at least to persuade such to do no Dishonour to it by a low or vicious Behaviour; If these Consequences happen, it will be a Satisfaction to me over and above. But to return, and to come to what is most material.

Painting gives us not only the Persons, but the Characters of Great Men. The Air of the Head, and the Mien in general, gives strong Indications of the Mind, and illustrates what the Historian says more expressly, and particularly. Let a Man read a Character in my Lord *Clarendon*, (and certainly never was there a better Painter in that kind) he will find it improv'd by seeing a Picture of the same Person by *Van Dyck*. *Painting* relates the Histories of Past, and Present Times, the Fables of the Poets, the Allegories of Moralists, and the good Things
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of Religion ; and consequently a Picture, besides its being a pleasant Ornament, besides that 'tis useful to Improve and Instruct us, 'tis greatly instrumental to excite proper Sentiments and Reflections, as a History, a Poem, a Book of Ethicks, or Divinity is : The truth is, they mutually assist one another.

By Reading, or Discourse, we learn some Particulars which we cannot have otherwise ; and by Painting we are taught to form Ideas of what we read ; we see those things as the Painter saw 'em, or has improv'd 'em with much Care and Application ; and if he be a *Rafaëlle*, a *Giulio Romano*, or some such great Genius, we see 'em better than any one of an Inferiour Character can, or even than one of Their Equals, without that degree of Reflection they had made, possibly could. After having read *Milton*, one sees Nature with better Eyes than before,

Beauties

Beauties appear which else had been unregarded : So by conversing with the Works of the best Masters in Painting, one forms better Images whilst we are Reading, or Thinking. I see the Divine Airs of *Rafaëlle* when I read any History of our Saviour, or the Blessed Virgin ; and the Awful ones he gives an Apostle when I read of their Actions, and conceive of those Actions that He, and Other great Men describe in a Nobler manner than otherwise I should ever have done. When I think of the story of the *Decii*, or that of the three hundred *Lacedemonians* at *Thermopylæ*, I see them with such Faces and Attitudes, as *Michelangelo*, or *Giulio Romano* would have given 'em ; and *Venus* and the *Graces* I see of the Hand of *Parmeggiano* ; and so of other Subjects.

And if my Ideas are raised, the Sentiments excited in my Mind will be proportionably improved. So

that supposing two Men perfectly Equal in all other respects, only one is conversant with the Works of the best Masters (well chosen as to their Subjects) and the other not; the former shall necessarily gain the Ascendant, and have nobler Ideas, more Love to his Country, more moral Virtue, more Faith, more Piety and Devotion than the other; he shall be a more Ingenious, and a Better Man.

To come to Portraits; the Picture of an absent Relation, or Friend, helps to keep up those Sentiments which frequently languish by Absence and may be instrumental to maintain, and sometimes to augment Friendship, and Paternal, Filial, and Conjugal Love, and Duty.

Upon the sight of a Portrait, the Character, and Master-strokes of the History of the Person it represents are apt to flow in upon the Mind, and to be the Subject of Conversation:

tion: So that to fit for one's Picture, is to have an Abstract of one's Life written, and published, and ourselves thus consign'd over to Honour, or Infamy. I know not what Influence this has, or may have, but methinks 'tis rational to believe that Pictures of this kind are subservient to Virtue; that Men are excited to imitate the Good Actions, and persuaded to shun the Vices of those whose Examples are thus set before them; useful Hints must certainly be frequently given, and frequently improved into Practice: And why should we not also believe, that considering the violent Thirst of Praise which is natural, especially in the noblest Minds, and the better sort of People, they that see their Pictures are set up as Monuments of Good, or Evil Fame, are often secretly admonish'd by the faithful Friend in their own Breasts to add new Graces to them by Praise-worthy Actions,
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and to avoid Blemishes, or deface what may have happen'd, as much as possible, by a future good Conduct. A Flattering Mercenary Hand may represent my Face with a Youth, or Beauty, which belongs not to me, and which I am not one jot the Younger, or the Handsomer for, though I may be a just Subject of Ridicule for Desiring, or Suffering such Flattery : But I my self must lay on the most durable Colours, my Own Conduct gives the boldest Strokes of Beauty, or Deformity.

I will add but one Article more in Praise of this Noble, Delightful, and Useful Art, and that is this ; The Treasure of a Nation consists in the pure Productions of Nature, or those managed, or put together, and improv'd by Art : Now there is no Artificer whatsoever that produces so Valuable a thing from such Inconsiderable Materials of Nature's furnishing, as the Painter ; putting
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the Time (for that also must be consider'd as one of those Materials) into the Account: 'Tis next to Creation. This Nation is many Thousands of Pounds the richer for *Van-Dyck's* Hand, whose Works are as current Money as Gold in most parts of *Europe*, and this with an inconsiderable Expence of the Productions of Nature; what a Treasure then have all the Great Masters here, and elsewhere given to the World!

'Tis nothing to the purpose to say, by way of Objection to all this, that the Art has also been subservient to Impiety, and Immorality; I own it has; but am speaking of the thing it self, and not the Abuse of it: a Misfortune to it in common with other excellent things of all kinds, Poetry, Musick, Learning, Religion, &c.

Thus *Painters*, as well as *Historians*, *Poets*, *Philosophers*, *Divines*, &c. conspire in their several ways to be service-

able to Mankind ; but not with an equal degree of Merit, if that Merit is to be estimated according to the Talents requisite to excel in any of these Professions.

But (by the way) 'tis not every *Picture-Maker* that ought to be called a *Painter*, as every *Rhymer*, or *Grubstreet Tale-Writer* is not a *Poet*, or *Historian* : A *Painter* ought to be a Title of Dignity, and understood to imply a Person endued with such Excellencies of Mind, and Body, as have ever been the Foundations of Honour amongst Men.

He that Paints a History well, must be able to Write it ; he must be thoroughly inform'd of all things relating to it, and conceive it clearly, and nobly in his Mind, or he can never express it upon the Canvas : He must have a solid Judgment, with a lively Imagination, and know what Figures, and what Incidents ought to be brought in,

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and what every one should Say, and Think. A Painter therefore of this Class must possess all the good Qualities requisite to an Historian ; unless it be Language (which however seldom fails of being Beautiful, when the thing is clearly, and well conceiv'd.) But this is not sufficient to him, he must moreover know the Forms of the Arms, the Habits, Customs, Buildings, &c. of the Age, and Countrey, in which the thing was transacted, more exactly than the other needs to know 'em. And as his Business is not to write the History of a few Years, or of One Age, or Countrey, but of All Ages, and All Nations, as occasion offers, he must have a proportionable Fund of Ancient, and Modern Learning of all kinds.

As to Paint a History, a Man ought to have the main Qualities of a good Historian, and something more ; he must yet go higher, and have

have the Talents requisite to a good Poet ; the Rules for the Conduct of a Picture being much the same with those to be observed in writing a Poem ; and *Painting*, as well as *Poetry*, requiring an Elevation of Genius beyond what pure Historical Narration does ; the Painter must imagine his Figures to Think, Speak, and Act, as a Poet should do in a Tragedy, or Epick Poem ; especially if his Subject be a Fable, or an Allegory. If a Poet has moreover the Care of the Diction, and Versification, the Painter has a Task perhaps at least Equivalent to That, after he has well conceived the thing (over and above what is merely Mechanical, and other particulars, which shall be spoken to presently) and that is the Knowledge of the Nature, and Effects of Colours, Lights, Shadows, Reflections, &c. And as his Business is not to compose One *Iliad*, or One

Æneid only, but perhaps Many, he must be furnish'd with a Vast Stock of *Poetical*, as well as *Historical Learning*.

Besides all this, 'tis absolutely necessary to a History-Painter that he understands *Anatomy*, *Osteology*, *Geometry*, *Perspective*, *Architecture*, and many other Sciences which the Historian, or Poet, has little occasion to know.

He must moreover not only See, but thoroughly Study the Works of the most excellent Masters in Painting, and Sculpture, Ancient, and Modern; for though some few have gone vast Lengths in the Art by the Strength of their own Genius, without Foreign Assistance, these are Prodigies, the like Success is not ordinarily to be expected; nor have even These done what probably they would have done with the Advantages the Study of other Mens Works would have given them. I leave *Vasari* and

and *Bellori* to dispute whether *Rafaëlle* was beholden to *Michelangelo's* Works for the Greatness of his Style, but that he Improv'd upon his coming to *Rome*, and made Advantages from what he saw there is incontestable. Nor am I certain that *Correggio* saw the *S. Cecilia* of *Rafaëlle* at *Bologna*, as has been asserted, but that he would have been the better for it if he had seen That, and other Works of that Master, I can easily believe.

To be a good Face-Painter, a degree of the Historical, and Poetical Genius is requisite, and a great Measure of the other Talents, and Advantages which a good History-Painter must possess : Nay some of them, particularly Colouring, he ought to have in greater Perfection than is absolutely necessary for a History-Painter.

'Tis not enough to make a Tame, Insipid Resemblance of the Features,

so that every body shall know who the Picture was intended for, nor even to make the Picture what is often said to be prodigious Like : (This is often done by the lowest of Face-Painters, but then 'tis ever with the Air of a Fool, and an Unbred Person ;) A Portrait-Painter must understand Mankind, and enter into their Characters, and express their Minds as well as their Faces : And as his Business is chiefly with People of Condition, he must Think as a Gentleman, and a Man of Sense, or 'twill be impossible to give Such their True, and Proper Resemblances.

But if a Painter of this kind is not oblig'd to take in such a compass of Knowledge as he that paints History, and that the Latter upon Some accounts is the nobler Employment, upon Others the Preference is due to Face-Painting ; and the peculiar Difficulties such a one has

has to encounter will perhaps balance what he is excused from. He is chiefly concerned with the Noblest, and most Beautiful part of Humane Nature, the Face ; and is obliged to the utmost Exactness. A History-Painter has vast Liberties ; if he is to give Life, and Greatness, and Grace to his Figures, and the Airs of his Heads, he may chuse what Faces, and Figures he pleases ; but the Other must give all that (in some degree at least) to Subjects where 'tis not always to be found, and must Find, or Make Variety in much narrower Bounds than the History-Painter has to Range in.

Add to all this, that the Works of the Face-Painter must be seen in all the Periods of Beginning, and Progress, as well as when Finish'd, when they are Not, oftner than when they Are fit to be seen, and yet Judg'd of, and Criticis'd upon, as if the Artist had given his last

Hand to 'em, and by all sorts of People ; nor is he always at liberty to follow his Own Judgment. He is moreover frequently disappointed, obliged to wait till the Vigour of his Fancy is gone off, and to give over when 'tis strong, and lively. These things, and several others which I forbear to mention, oftentimes try a Man's Philosophy, and Complaisance, and add to the Merit of him that succeeds in this kind of Painting.

A Painter must not only be a Poet, an Historian, a Mathematician, &c. he must be a Mechanick, his Hand, and Eye, must be as Expert as his Head is Clear, and Lively, and well stored with Science : He must not only write a History, a Poem, a Description, but in a fine Character ; his Brain, his Eye, his Hand, must be busied at the same time. He must not only have a nice Judgment to distinguish betwixt things nearly Resembling

Resembling one another, but not the same, (which he must have in common with those of the noblest Professions ;) but he must moreover have the same Delicacy in his Eyes to judge of the Tincts of Colours which are of infinite Variety ; and to distinguish whether a Line be streight, or curv'd a little ; whether This is exactly parallel to That, or oblique, and in what degree ; how This curv'd Line differs from That, if it differs at all, of which he must also judge ; whether what he has drawn is of the same Magnitude with what he pretends to imitate, and the like ; and must have a Hand exact enough to form these in his Work, answerable to the Ideas he has taken of them.

An Author must Think, but 'tis no matter how he Writes, he has no Care about that, 'tis sufficient if what he writes be Legible : A curious Mechanick's Hand must be exquisite,

quisite, but his Thoughts are commonly pretty much at liberty, but a Painter is engaged in Both respects. When the Matter is well Thought and Digested in the Mind, (a Work common to Painters and Writers) the Former has still behind a vastly greater Task than the other, and which to perform Well, would alone be a sufficient recommendation to any Man who should employ a whole Life in attaining it.

And here I must take leave to endeavour to do Justice to my Profession as a Liberal Art.

'Twas never thought unworthy of a Gentleman to be Master of the *Theory of Painting*. On the contrary, if such a one has but a superficial Skill that way, he values himself upon it, and is the more esteem'd by others, as one who has attain'd an Excellency of Mind beyond those that are Ignorant in that particular. 'Tis strange if the same Gentleman should

Should forfeit his Character, and commence Mechanick, if he added a Bodily Excellence, and was capable of Making, as well as of Judging, of a Picture. How comes it to pass, that one that Thinks as well as any Man, but has moreover a curious Hand, should therefore be esteem'd to be in a Class of Men at all inferior? *An Animal that has the Use of Hands, and Speech, and Reason,* is the Definition of a Man: The Painter has a Language in common with the rest of his Species, and one superadded peculiar to himself, and exercises his Hands, and Rational Faculties to the utmost Stretch of of Humane Nature; certainly he is not less Honourable for excelling in All the Qualities of a Man as distinguish'd from a Brute. Those Employments are Servile, and Mechanical, in which Bodily Strength, or Ability, is Only, or Chiefly required, and that because in such cases

cases the Man approaches more to the Brute, or has fewer of those Qualities that exalt Mankind above other Animals ; but this Consideration turns to the Painter's Advantage : Here is indeed a sort of Labour, but what is purely Humane, and for the Conduct of which the greatest Force of Mind is necessary.

To be employ'd at all will not be thought less Honourable than Indolence, and Inactivity : But perhaps, tho' for a Gentleman to paint for his Pleasure without any Reward is not unworthy of him, to make a Profession of, and take Money for this Labour of the Head and Hand is the Dishonourable Circumstance, This being a sort of letting himself to Hire to whosoever will pay him for his Trouble. Very well ! And is it more becoming for a Man to employ himself so as that he shall thereby be enabled to Enjoy more himself, or be more Useful to his Family,

Family, or to whomsoever else he sees fit, than so as it shall turn to Less account, or None at all ? And as to setting our selves to Hire, we Painters are content to own this is really the Case ; and if this has something Low, and Servile in it, we must take our place amongst Men accordingly. But here we have this to comfort us, we have good Company, that is, all those that receive Money for the Exercise of their Abilities of Body, or Mind. And if a Man looks abroad in the World he may observe a great many of these ; they are in the Courts of Princes, and of Judicature, in Camps, in Churches, in Conventicles, in the Streets, in our Houses ; they abound every where : Some whereof are paid for each particular piece of Service they do, and others have yearly Salaries, and Perquisites, or Vails ; but this alters not the case.

Nor

Nor is it dishonourable for any of us to take Money : He that stipulates for a Reward for any Service he does another, acts as a wise Man, and a good Member of the Society : He gives what is Pleasant, or Useful to another, but considering the Depravity of Humane Nature, trusts not to his Gratitude, but secures himself a Return ; and Money being in effect every thing that is purchasable, he takes That as chusing for himself what Pleasure, or Conveniency He will have ; as he to whom he performs the Service also does when he employs him.

Thus Painters as the rest busy themselves, and make Advantage to Themselves, as well as to Others, of their Employments ; they let themselves out to Hire much alike ; and one is a more Honourable way than another in proportion to the Kind, and Degree of Abilities they require, and their Usefulness to
Man-

Mankind. What Rank a Painter (as such) is to hold amongst these *Money-Takers* I submit to Judgment, after what I have said has been consider'd ; and I hope it will appear that they may be placed amongst those whom all the World allow to be Gentlemen, or of Honourable Employments, or Professions.

And in fact by the politeſt People, and in the beſt Ages, Paſt, as well as Preſent, the Art has been much Eſteem'd, and Painters have liv'd in great Reputation, and ſome of them with much Magnificence : Nor have thoſe of the Sublimeſt Quality thought them unworthy of conſiderable Additional Honours, and amongst the reſt of their Converſation, and Friendſhip : Of which I might give many Inſtances.

'Tis true, the Word *Painter* does not generally carry with it an Idea equal to what we have of other Professions, or Employments not Superior

perior to it; the Reason of which is, That Term is appropriated to all sorts of Pretenders to the Art, which being Numerous, and for the most part very Deficient, (as it must needs happen, so few having Abilities and Opportunities equal to such an Undertaking) These consequently have fallen into Contempt; whether upon account of such Deficiency, or the Vices, or Follies which were in part the Occasions, or Effects of it; and this being visible in a great Majority, it has diminish'd the Idea which ought to be apply'd to the Term I am speaking of; which therefore is a very Ambiguous one, and should be consider'd as such, if it be extended beyond This, that it denotes one practising such an Art, for no body can tell what he ought to conceive farther of the Man, whether to rank him amongst some of the Meanest, or equal to the most Considerable amongst Men.

To

and before I entred upon the Rules to be observed in the Conduct of a Picture to tell the Painter what Qualities he Himself ought to have. To which I will add, (but not as the least Considerable) That as his Profession is Honourable, he should render himself worthy of it by Excelling in it, and by avoiding all Low, and Sordid Actions, and Conversation, all Base, and Criminal Passions : his Business is to express Great, and Noble Sentiments, Let him make them Familiar to him, and his Own, and form Himself into as bright a Character as any he can draw. His Art is of a vast Extent, and he stands in need of all the Time, and all the Vigour of Body, and Mind allow'd to Humane Nature ; he should take care to Husband, and Improve these as much as possible by Prudence, and Virtue : The way to be an Excellent Painter is to be an Excellent Man,

Man ; and these united make a Character that would shine even in a better World than this.

But as a Picture may be esteem'd a good, and a valuable one, in which all the good Qualities of a Picture are not to be found, (for that never happens) and those that Are, but in a Degree short of the Utmost ; nay, if a Picture have but One of them in a considerable Degree 'tis to be valued ; Painters have a Right to the same Indulgence, and have had it in Past Ages, as well as in the Present ; for whether for their Own sakes, or from Principles of Reason, Virtue, Good-nature, or whatever other Motive the World is not wanting to Cherish, and Reward Merit, tho' in a Narrow Compass, and Inferior Degrees : We have no reason to Complain.

Only give me leave to add, that a Painter that holds but the Second

or Third Rank in his Profession, is entitled to an equal Degree of Esteem with one in the First in Another, if to arrive at that Inferior Station, as many good Qualities are requisite as to attain to the Highest in that other.





THE whole Art of Painting consists of these Parts.

Invention, Expression, Composition, Drawing, Colouring, Handling, and Grace, and Greatness.

What is meant by these Terms, and that they are Qualities requisite to the Perfection of the Art, and really Distinct from each other, so that no one of 'em can be fairly imply'd by any other, will appear when I treat of them in their Order ; and this will justify my giving so many Parts to Painting, which some others who have wrote on it have not done. As to those Properties in a Picture so much spoken of, such as *Force, Spirit*, the understanding of *Clair-obscur*, or whatever other there may be, they will be taken notice of here-

after, as being reducible to some of these Principal Heads.

The Art in its whole Extent being too great to be compass'd by any one Man in any tolerable Degree of Perfection, some have apply'd themselves to paint One thing, and some Another : Thus there are Painters of *Faces, History, Landscapes, Battels, Drolls, Still-Life, Flowers, and Fruit, Ships, &c.* but every one of these several Kinds of Pictures ought to have all the several Parts, or Qualities just now mentioned ; though even to arrive at that in any one Kind of Painting, is beyond the Reach of any Man. Even in Drolls there is a Difference ; there is a Grace and Greatness proper to them, which some have more than Others. The *History-Painter* is obliged oftentimes to paint All these kinds of Subjects, and the *Face-Painter* Most of 'em ; but besides that they in such Cases are allow'd the Assistance of other

other Hands, the Inferior Subjects are in Comparifon of their Figures as the Figures in a Landfcape, there is no great Exactnefs required, or pretended to.

Italy has unquestionably produc'd the beft Modern Painting, efpecially of the beft Kinds, and poffefs'd it in a manner alone, when no other Nation in the World had it in any tolerable Degree ; That was Then confequently the great School of Painting. About a hundred Years ago there were a great many Excellent Painters in *Flanders* ; but when *Van-Dyck* came Hither, he brought *Face-Painting* to Us ; ever fince which time (that is, for above fourfcore Years) *England* has excell'd all the World in that great Branch of the Art, And being well ftor'd with the Works of the greateft Mafters, whether Paintings, or Drawings, Here being moreover the fineft Living Models, as well as the greateft En-

couragement, This may justly be esteem'd as a Complete, and the Best School for Face-Painting Now in the World ; and would probably have been yet Better, had *Van-Dyck's* Model been follow'd : But some Painters possibly finding themselves incapable of succeeding in His Way, and having found their Account in introducing a False Taste, Others have follow'd their Example, and forsaking the Study of Nature, have prostituted a Noble Art, chusing to exchange the honourable Character of good Painters for that sordid one of profess'd, mercenary Flatterers ; and so much worse than the meanest of Those, in that They give under their Hands, and to be seen of Every body, what Those only utter in Words, and to those chiefly who they find weak enough to be their *Dupes*.

As for the other Branches of Painting, some few of several Nations have been excellent in them ; as the

Borgognone

Borgognone for Battels, *Michelangelo* the *Battaglia*, and *Campadoglio* for Fruit; *Father Segers*, *Mario del Fiori*, and *Baptist* for Flowers ; *Salvator Rosa*, *Claude Lorrain*, and *Gasper Poussin* for Landscapes ; *Brower*, and *Hemskerck* for Drolls ; *Persellis*, and *Vande-Velde* for Sea-Pieces ; and several others. But I am not disposed to enlarge on this Article.

Of I N V E N T I O N.

BEING determined as to the History that is to be painted, the first thing the Painter has to do, is *To make himself Master of it as delivered by Historians, or otherwise ; and then to consider how to Improve it, keeping within the Bounds of Probability.* Thus the Ancient Sculptors imitated Nature ; and thus the best Historians have related their Stories. No body can imagine (for Example) that *Livy*, or *Thucydides*, had Direct, Express Authorities

Authorities for all the Speeches they have given us at length, or even for all the Incidents they have delivered to us as Facts ; but they have made their Stories as Beautiful, and Considerable as they could ; and this with very good Reason, for not only it makes the Reading of 'em the more Pleasant, but their Relations with such Additions are sometimes more probably the Truth, than when nothing more is supposed to have happen'd than what they might have had exprefs Warrant for. Such an Improvement *Rafaëlle* has made in the Story of our Saviour's directing *S. Peter* to Feed his Flock, commonly call'd the Giving him the Keys. Our Lord seems, by the Relation of the Evangelist, (at least a *Roman Catholick*, as *Rafaëlle* was, must be supposed to understand it so) to commit the Care of his Church to that Apostle preferably to the rest, upon the Supposition of his Loving him better than
 any

any of them : Now though the History is silent, 'tis exceeding probable that *S. John*, as he was the beloved Disciple, would have expected this Honour, and be piqued at his being thought to love his Master less than *S. Peter* : *Rafaëlle* therefore in that *Carton* makes him address himself to our Lord with extream Ardour, as if he was intreating him to believe he loved him no less than *S. Peter*, or any of the other Apostles. And this puts one upon imagining some Fine Speeches that it may be supposed, were made on this Occasion, whereby *Rafaëlle* has given a Hint for every Man to make a farther Improvement to himself of this Story.

The same Liberty of *heightning* a Story is very commonly taken in Pictures of the Crucifixion ; the Blessed Virgin is represented as Swooning away at the Sight, and *S. John*, and the Women with great propriety dividing their Concern between the

two

two Objects of it, which makes a fine Scene, and a considerable Improvement ; and probably was the Truth, though the History says no such thing.

In like manner, when the Sacred Body was taken from the Cross, the Virgin-Mother is frequently introduced as Swooning away also, when even her being Present is not authorized by the Sacred History ; yet it being very probable that she that could see her Son Crucified (which the Scripture says she did) would see him also after he was dead, 'tis a Liberty the Painter not only May, but Ought to take.

An Improvement much of the same Nature is the Angels that are frequently introduced in a Nativity, or on other Occasions, the noble, though not rich Habit of the Virgin, and the like, though perhaps not altogether in the same Degree of Probability.

But

But that Circumstance of the Blessed Virgin-Mother being a Spectator of the Crucifixion of her Son ought not to have been introduced, notwithstanding any Advantage it might give the Picture, without exprefs Warrant from the History, for Reasons that are obvious ; and the like Restrictions are necessary in other such Cases.

One Instance more of an Improvement upon the Subject well deserves to be added. I have seen a Picture of *Albani*, a *Madonna*, the Child is asleep ; the Subject is a Common, a Plain one, To heighten it the Painter has represented Christ Dreaming of his Future Passion ; As how ? By placing just by his Head a sort of Glass Vase, wherein is seen faintly, and as it were by Reflection, the Cross, and other Instruments of his Suffering. This is a Beautiful Thought, Uncommon, and Delicate, and spreads the Imagination much farther

farther than it would otherwise naturally have gone.

As the Painter may Add to the Story for the Advantage of it, he may, to improve his Picture, leave out some Things. I have a Drawing of *Rafaëlle*, wherein he has taken the Liberties of both these Kinds; the Story is the Descent of the Holy Ghost on the Day of *Pentecost*; (a most amazing Event! and worthy to be described by the first Painter of the World;) the Tongues of Fire on the Heads of the Inspir'd, would have been sufficient to have inform'd us of the Story, and what Part the Holy Spirit had in the Affair, and is all the Sacred History relates; but he has added the Dove hovering over all, and casting forth his Beams of Glory throughout all the void Space of the Picture over the Figures, which gives a wonderful Majesty, and Beauty to the whole. This is his Addition. On the other hand, because
there

there were (as the Scripture says) about 120 Persons, the whole number of the Infant Church, and which would not have had a good effect to have been All, or a Crowd like That brought into the Picture, he has only taken the Twelve, and the Blessed Virgin, with two other Women, as Representative of all the rest. This Design is grav'd by *Marc Antonio*, but is very rare.

Under the present Rule is comprehended all those Incidents which the Painter invents to enrich his Composition ; and here in many Cases he has a vast Latitude, as in a Battel, a Plague, a Fire, the Slaughter of the Innocents, &c. *Rafaëlle* has finely imagined some of these (for example) in his Picture call'd the *Incendio di Borgo*. The Story is of a Fire at *Rome* miraculously extinguish'd by *S. Leo IV*. Because a Fire is seldom very great but when there happens to be a high Wind, he has painted
such

such a one, as is seen by the flying of the Hair, Draperies, &c. There you see a great many Instances of Distress, and Paternal, and Filial Love. I will mention but one, where the Story of *Æneas* and *Anchises* was thought of; They were already out of the great Danger, and the Son carries the old Man not only as commodiously as possible, but with the utmost Care lest he should stumble or fall with his precious Burthen. I refer you to the Print, for there is one of this Picture.

The same *Rafaëlle*, in the Story of the Delivery of *S. Peter* out of Prison, (which by the way is finely chosen to compliment his Patron *Leo X.* the then Pope, for it alludes to his Imprisonment, and Enlargement when he was a Cardinal Legate) has contrived three several Lights, one from the Angel, a second from a Torch, and the other the Moon gives; which being attended

tended with proper Reflexions, and all perfectly well understood, produces a surprizing effect ; especially where 'tis painted, which is over a Window. There are other Circumstances finely Invented in this Picture, for which I refer you to *Bellori's* Description of it. One might give innumerable Instances to this purpose, but let these suffice.

A Painter is allow'd sometimes to depart even from Natural, and Historical Truth.

Thus in the Carton of the Draught of Fishes *Rafaëlle* has made a Boat too little to hold the Figures he has plac'd in it ; and this is so visible, that Some are apt to Triumph over that great Man, as having *nodded* on that Occasion ; which Others have pretended to Excuse, by saying it was done to make the Miracle appear the greater ; but the Truth is, had he made the Boat large enough for those Figures his Picture would

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have been all Boat, which would have had a Disagreeable Effect ; and to have made his Figures Small enough for a Vessel of that Size, would have render'd them unsuitable to the rest of the Set, and have made those Figures appear less considerable ; there would have been too much Boat, and too little Figure. 'Tis amiss as it is, but would have been worse any other way, as it frequently happens in other cases. *Rafaëlle* therefore wisely chose this Lesser inconvenience, this seeming Error, which he knew the Judicious would know was None ; and for the rest he was above being sollicitous for his Reputation with Them. So that upon the whole this is so far from being a Fault, that 'tis an Instance of the great Judgment of that incomparable Man, which he learn'd in his great School the Antique where this Liberty is commonly taken.

He has departed from *Historical* Truth in the Pillars that are at the Beautiful Gate of the Temple ; the Imagery is by no means agreeable to the Superstition of the *Jews* at that time, and all along after the Captivity. Nor were those kinds of Pillars known even in Antique Architecture in any Nation ; but they are so nobly Invented by *Rafaëlle*, and so prodigiously Magnificent, that it would have been a pity if he had not indulged himself in this piece of Licentiousness, which undoubtedly he knew to be Such.

But these Liberties must be taken with great Caution and Judgment ; for in the Main, *Historical, and Natural Truth must be observed*, the Story may be embellish'd, or something of it par'd away, but still So as it may be immediately known ; nor must any thing be contrary to Nature but upon great Necessity, and apparent Reason. History must not be cor-

rupted, and turn'd into Fable or Romance : Every Person, and Thing must be made to sustain its proper Character ; and not only the Story, but the Circumstances must be observ'd, the Scene of Action, the Countrey, or Place, the Habits, Arms, Manners, Proportions, and the like, must correspond. This is call'd the observing *the Costume*. The Story of the Woman taken in Adultery must not be represented in the open Air, but in the Temple. If that of *Alexander* coming to *Diogenes*, and the *Cynick* desiring him not to deprive him of what he could not give, the Light of the Sun ; I say, if this be painted, the Light must not be made to come the contrary way, and *Diogenes* in the Sun-Beams. Nor must our Saviour be made to help put himself into his Sepulchre as I have seen it represented in a Drawing, otherwise a good one. These things are too obvious to need being enlarg'd on.

Every

Every Historical Picture is a Representation of one single point of Time ; This then must be chosen ; and That in the Story which is the most Advantageous must be It. Suppose, for Instance, the Story to be painted is that of the Woman taken in Adultery, the Painter Seems to be at liberty to choose whether he will represent the Scribes and Pharisees accusing her to our Lord ; Or our Lord writing on the Ground ; Or pronouncing the last of the Words, *Let him that is among you without Sin cast the first Stone at her ;* Or lastly his Absolution, *Go thy way, Sin no more.* The First must be rejected, because in That moment the chief Actors in the Story are the Scribes, and Pharisees ; 'tis true, *Christ* may appear there with the Dignity of a Judge, but that he does afterwards, and with greater Advantage. In the Second our Lord is in Action ; but stooping down, and writing on the Ground makes not so graceful, and

noble an Appearance as even the Former would have done ; nor have we here the Best Choice of the Actions of the Accusers ; the first, and most Vigorous Moments of the Accusation being already past. When our Saviour says the Words, *Let him that is without Sin cast the first Stone,* He is the principal Actor, and with Dignity ; the Accusers are asham'd, Vex'd, Confounded, and perhaps Clamorous ; and the Accused in a fine Situation, Hope, and Joy springing up after Shame, and Fear ; all which affords the Painter an opportunity of exerting himself, and giving a pleasing Variety to the Composition ; For besides the various Passions, and Sentiments naturally arising, the Accusers begin to disperse, which will occasion a fine *Contrast* in the *Attitudes* of the Figures, some being in Profile, some Fore-right, and some with their Backs turn'd ; some pressing forward as if they were
attentive

attentive to what was said, and some going off : And this I should chuse ; for as to the Last, Tho' there our Lord pronounces the decisive Sentence, and which is the principal Action, and of the most Dignity in the whole Story, yet Now there was no body left but himself, and the Woman ; the rest were all drop'd off one by one, and the Scene would be disfurnished.

The Picture being to represent but One Instant of Time, no Action must be chosen which cannot be suppos'd to be doing in that Instant. Thus the Scribes and Pharisees, in the Story just now mention'd, must not be Accusing when our Lord was Speaking ; that was then over, and they must appear in That Situation as they might be Then imagin'd to be in.

These two last mentioned Rules are finely observ'd by *Rafaëlle* in his Carton of Giving the Keys, and the Death of *Ananias*, to name no more.

In the First, the Moment is chosen of our Lord's having just spoken, and S. *John*'s addressing himself to speak ; and in the Other the Instant of *Ananias*'s Fall, and before all the People were apprised of it ; in Both which, as they are the most Advantageous that could possibly have been imagin'd, nothing is doing but what might be suppos'd to be doing at That instant.

It has been attempted to bring a whole Series of History into one Picture, as that of the Prodigal Son's Going out, his Voluptuous way of Living, his Distress and Return, which I have seen thus manag'd by *Titian* ; but this is just such a fault as crowding a whole Year into one Play, which will always be condemn'd, though done by *Shakespeare* himself.

There must be one Principal Action in a Picture. Whatever Under-Actions may be going on in the same instant with

with That, and which it may be proper to insert, to Illustrate, or Amplify the Composition, they must not divide the Picture, and the Attention of the Spectator. O Divine *Rafaëlle*, forgive me if I take the Liberty to say I cannot approve in this particular of that Amazing Picture of the *Transfiguration*, where the Incidental Action of the Man's bringing his Son possess'd with the Dumb Devil to the Disciples, and their not being able to cast him out is made at least as conspicuous, and as much a Principal Action as that of the *Transfiguration*. The Unity of Time is indeed preserv'd, and this Under-Story wou'd have made a fine Episode to the Other (tho' the Other would not properly to This, as being of more Dignity than the Principal Story in This case) but Both together mutually hurt one another.

Rafaëlle has manag'd an Episode differently on other Occasions. In
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the Carton of the Death of *Ananias* the Principal Action is that surprizing Event, and accordingly that is what immediately takes the Eye, and declares it self to be the Subject of the Picture ; but there are also some People offering Money, and others receiving it, which are so intent upon what they are about as not to seem (at that instant) to know any thing of the matter, tho' of that *Eclat*. Which Episode is very Just, and agreeable to the History, but by no means comes in Competition with the principal Action. In a Holy Family of the same *Rafaëlle* (an admirable Copy of which I have, done by *Perino del Vaga*, as is judg'd, if 'tis not an Original, at least partly so) the Christ, and Virgin are most conspicuously distinguish'd, and appear with infinite Beauty, Grace and Dignity ; but because *S. Elizabeth*, and *S. Joseph* should not be Idle, or not employ'd Worthily

thily (which is frequently the case in such Pictures) he has a Book before him as having been reading, and she is speaking to him as assisting his Understanding, and he attending to her Exposition, which he seems to stand in need of. This Discourse is carried on behind the principal Figures, and is an Action the most worthy, and proper that could possibly be imagin'd for these persons, but apparently inferior to that of the principal Figures ; the Virgin being employ'd in Caressing, Sustaining, and taking Care of the Divine Child ; and he, with as great Dignity as an Infant God incarnate can be suppos'd to do, Caressing, and Rejoycing with his Holy Mother. Here are two distinct Actions, but no manner of Distraction, Ambiguity, or Competition.

Nor must the Attention be diverted from what ought to be Principal, by any thing how Excellent soever in it self.
Pro-

Protogenes in the famous Picture of *Jalissus* had painted a Partridge so exquisitely well, that it seem'd a Living Creature, it was admir'd by all *Greece* ; but That being most taken notice of, he defaced it entirely. That illustrious Action of *Mutius Scævola*'s putting his Hand in the Fire, after he had by Mistake kill'd another instead of *Porfenna*, is sufficient alone to employ the Mind ; *Polydore* therefore in a Capital Drawing I have of him of that Story, (and which by the way was one of his most celebrated Works) has left out the dead Man ; it was sufficiently known that one was kill'd, but that Figure, had it been inserted, would necessarily have diverted the Attention, and destroy'd that noble Simplicity, and Unity which now appears.

Every Action must be represented as done, not only as 'tis possible it might be perform'd, but in the Best manner. In
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the Print after *Rafaëlle*, grav'd by *Marc Antonio*, you see *Hercules* gripe *Anteus* with all the Advantage one can wish to have over an Adversary : So in the Picture design'd by *Michelangelo*, and painted by *Annibale Carracci*, the Eagle holds *Ganymede* to carry him up commodiously, and withal to make a beautiful Appearance together ; the Print of which is amongst those of the Pictures of Duke *Leopold*. *Daniele da Volterra* has not succeeded so well in his famous Picture of the Descent from the Cross, where one of the Assistants, who stands upon a Ladder drawing out a Nail, is so disposed as is not very Natural, and Convenient for the purpose.

Nor is *Rafaëlle* himself so just in his Management of the same Story as he usually is ; *S. John* is upon a Ladder to assist, and is receiving the Body with great Affection, and Tenderness, but 'tis evident the whole
Weight

Weight of it will fall upon him, which is too much for any one Man to manage, especially standing upon a Ladder : Nor is there any below to receive the Sacred Load, or to assist him ; so that supposing every Figure in the position as *Rafaëlle* has represented them, the dead Body of our Lord must fall upon the heads of the Blessed Virgin, and the Women that are with her. The Picture is That grav'd by *Marc Antonio*.

No supernumerary Figures, or Ornaments ought to be brought into a Picture. A Painter's Language is his Pencil, he should neither say too Little, nor too Much, but go directly to his Point, and tell his Story with all possible Simplicity. As in a Play there must not be too many Actors, in a Picture there must not be too many Figures. *Annibale Carracci* wou'd not allow above Twelve ; there are Exceptions to this Rule, but certainly all the Management in the World can-

cannot put together a great number of Figures, and Ornaments, with that Advantage as a few.

Where the Story requires that there be a Crowd of People, there may be some Figures without any Particular Character, which are not Supernumerary, because the Story requires a Crowd. In the Cartons there are very few Idle Figures: Nor are all those such that may seem to be so; there are two in the Carton of *S. Paul* Preaching that are walking at a distance amongst the Buildings, but these serve well to intimate that there were some who like *Gallio* cared for none of these things.

So far should the Painter be from inserting any thing Superfluous, that he ought to leave something to the Imagination. He must not say All he can on his Subject, and so seem to distrust his Reader, and discover he thought no farther Himself.

Nothing

Nothing Absurd, Indecent, or Mean ; nothing contrary to Religion, or Morality, must be put into a Picture, or even intimated or hinted at. A Dog with a Bone, at a Banquet, where People of the highest Characters are at Table ; a Boy making Water in the best Company, or the like, are Faults which the Authority of Paulo Veronese, or a much greater Man, cannot justify.

Rafaëlle, in the Picture of the Donation of Constantine in the Vatican has put a naked Boy astride upon a Dog in a void space in the Fore-Ground : What Reason he had for it I cannot comprehend ; it seems to be brought in only to fill up that Space, which it had been better (at least I think so) to have left empty : But certainly in such Company, and on so solemn an Occasion as the Emperor making a Present of Rome to the Pope, such a light Incident should
not

not have been inserted, much less made so conspicuous. I confess I have not seen the Picture, but a Drawing of it by *Battista Franco*, and two other old ones I have, and all agree in this Circumstance, tho *Bellori* in his Description of this Picture takes no notice of it, as neither has he of several other particulars.

There is something lower yet, than this, in the Carton of Giving the Keys, which I have often wondered *Rafaëlle* could fall into, or suffer in his Picture ; and that is, in the Landscape there is a House on fire ; and, in another place, Linen drying on the Hedges.

Polydore, in a Drawing I have seen of him, has made an ill Choice with respect to *Decorum* ; he has shewn *Cato* with his Bowels gushing out, which is not only Offensive in itself, but 'tis a Situation in which *Cato* should not be seen, 'tis Indecent ; such things should be left to

Imagination, and not display'd on the Stage. But *Michelangelo* in his last Judgment has sinn'd against this Rule most egregiously.

These Restrictions being observ'd, there must be as much Variety in the Picture as the Subject will admit of. In Some, 'tis absolutely necessary ; as in a Sermon, or other Address, to a Multitude, a Saint distributing Alms, Healing, &c. the Passions, the Attitudes, the Conditions, and other Circumstances of the People should be vary'd as much as is possible ; but Naturally, and without Affectation. *Rembrandt* has succeeded admirably in This, as in several of the Other parts of Painting in many of his Works ; particularly in that of our Lord Healing the Sick. The Work is not crowded, but there is seen People of Both Sexes, and of all Ages, and Conditions ; Rich, and Poor, Fat, and Lean, in all the Variety of Circumstances proper to the Sub-

Subject. And here are not only Those that come for Cure, some are Observing what passes, and, of These, there are Friends, Enemies, Enquirers, Scorners, and Disputers. But this Great Genius has not contented himself with all this ; among those that come to be Heal'd, there is an *Æthiopian* of Quality, that is diseas'd in his Eyes, as appears by a Bandage over them, and, in a great measure even by the Attitude of his Head, and the Set of his Mouth ; he is attended by Servants, and Beasts for *Voiture*, which add much to the Variety I am remarking upon ; and all this moreover raises the Subject, by shewing how far the Fame of *Jesus*, and the Wonders he did was spread ; and what Credit, was given to those Relations in Countries far distant. I might have given Examples to my Purpose from the Works of several other Masters, but I made choice of

This, not only as being at least Equally remarkable with the Best I could have found, but to do Justice to One, who tho' he has Excell'd most Others in some of the parts of the Art not the least Considerable, yet having wanted (Generally, not Always) Grace and Greatness, and adhering to Common Nature, Common to Him, who convers'd not with the Best, his surprising Beauties are Overlook'd in a great measure, and Lost with Most, even Lovers of Painting, and *Comioisseurs*.

Methinks it would not be amiss, if a Painter, before he made the least Drawing of his intended Picture, would take the pains to Write the Story, and give it all the Beauty of Description, with an account of what is said, and whatever else he would relate were he only to make a Written History ; Or if he would describe the Picture he design'd as if it were already done. And tho'

per-

perhaps it may seem at first to be too much Trouble, it may in the main save him some, as well as advance his Reputation.

There are Pictures representing not one particular Story, but the History of *Philosophy*, of *Poetry*, of *Divinity*, the Redemption of Mankind, and the like: Such is the School of *Athens*, the *Parnassus*, the Picture in the *Vatican* commonly call'd the Dispute of the Sacrament, all of *Rafaëlle*; and the large one of *Frederico Zuccara* of the Annunciation, and God the Father, with a Heaven, the Prophets, &c. Such Compositions as These being of a different nature are not subject to the same Rules with Common Historical Pictures; but *Here must be Principal, and Subordinate Figures, and Actions*; As the *Plato* and *Aristotle* in the School of *Athens*, the *Apollo* in the *Parnassus*, &c.

Now I have mention'd this Design, I cannot pass it over without going a little out of my way to observe some Particulars of that Admirable Group of the three Poets, *Homer, Virgil, and Dante*; (for I consider it as 'tis in the Print grav'd by *Marc Antonio*: In the Painting *Raf.ëlle* has put Himself with them; besides that 'tis different in several other things.)

The Figure of *Homer* is an admirable one, and manag'd with great propriety: He is *Group'd* with others, but is nevertheless alone: He appears to be rais'd in Contemplation, repeating some of his own Sublime Verses, which he does with a most becoming Action; And that peculiarity of his Works having been taken from his Mouth as he happen'd to utter them, and so remember'd, and written, and afterwards the scatter'd parts collected, and connected together, and form'd in-

to

to the Volumes we have, is finely intimated by a Young Man attending to him, and ready to write what he says.

Behind this Great, this O N L Y Man, stands *Virgil*, and *Dante*, the former directing the other to *Apollo*: This is a Compliment *Rafaëlle* has made to *Dante*, by whose Direction he has done this; For in his first *Canto* of Hell he says,

*O de gli altri poeti honore e lume,
Vagliami il lungo studio, el grande a-
more*

*Che mha fatto cercar lo tuo volume
Tu sei lo mio maestro, el mio autore :
Tu sei solo colui ; da cui io tolsi
Lo bello stilo, che mha fatto honore.*

In the same *Canto*, he makes *Virgil* say,

*Ondio per lo tuo me penso e discerno,
Che tu me segui ; & io sarò tua guida.*

Soon after *Dante* says,

*Et io a lui ; Poeta io ti richieggio
Per quello Dio----
Che tu mi meni, &c.*

And ends the *Canto*,

Allhor si mosse ; & io li tenni dietro.

But *Rafaëlle* has made his beloved *Dante* still a greater Complement, in placing him with *Homer*, and *Virgil* ; for tho' he was an excellent Poet, His was Another, and a very Inferior kind of Poetry : This too *Rafaëlle* did by *Dante's* own Direction, in his fourth *Canto* of Hell.

*Così vidi adunar la bella scuola ;
Di quel Signor de laltissimo Canto ;
Che sovra gli altri, comaquila uola.
Da Chebber ragionato insieme alquanto ;
Volsersi a me con saluteuol cenno ;
El mio maestro sorrise di tanto*

E più

*E piu dhonore ancor assai mi fenno :
 Chessi mi fecer de la loro schiera.*

It appears that *Rafaëlle* was fond of *Dante* ; for besides what he has done here, he has put him amongst the Divines in his Dispute of the Sacrament, to which he had very little Pretence ; besides that, he calls the three Parts of his Poem *Heaven, Earth, and Hell.* To return.

In Pictures representing the Character of some Person, if that Person is in the Picture, 'tis the Principal Figure, if not, the Virtue he is intended to be chiefly celebrated for as the principal part of the Character is it.

In Those of Humane Life, or where some particular Lesson is to be taught, or the like ; that which a Writer would chiefly insist upon is to be the Principal Figure, or Group.

*In all these kinds of Pictures the Painter should avoid too great a Luxuriancy
 of*

of *Fancy*, and *Obscurity*. The Figures representing any *Virtue*, *Vice*, or other *Quality*, should have such *Insignia* as are authoriz'd by *Antiquity*, and *Custom* ; or if any be necessarily of his *Own Invention*, his *Meaning* should be apparent. *Painting* is a sort of *Writing*, it ought to be easily legible. There are fine *Examples* of these in the *Palace of Chigi*, or the little *Farnese* in *Rome* ; *Rafaëlle* has there painted the *Fable of Cupid and Psyche*, and intermix'd little *Loves* with the *Spoils* of all the *Gods*; and lastly one with a *Lion*, and a *Sea-Horse*, which he governs as with a *Bridle*, to shew the *Universal Empire of Love*. *Signior Dorigny* has made *Prints* of the whole *Work*.

Innumerable *Examples* of these kinds of *Representations* might be given from the *Works* of the *Ancients* and *Moderns*, the *Former* especially; and the *Iconologia* of *Ripa* is a large *Collection* of *Such*, which therefore
I will

I will not Enlarge upon ; Only there is One Important instance ought not to be pass'd over, which is that of the True God.

Perhaps the Best way is to leave it to Contemplation, without imagining any Form whatsoever. *Rubens* in a Drawing I have has done this finely ; Angels are hovering on the Wing, and seem to be Rejoycing at Something that has happen'd Below (I suppose 'twas intended for the Upper part of the Picture of the Nativity :) Above These appears a great Glory, and Multitudes of Cherubims not regarding what the Angels are intent upon but looking stedfastly Upwards, as if the Deity was There in a Peculiar Manner ; And as these ways of leaving much to the Imagination have great Advantages in the vast Compass that is given, One may also suppose He is approaching to honour the Event in the Lower Part of the Picture.

But the Usual Way of Representing God is by a Humane Form. I will not enter into the Question whether this should be done at all, or no, because Our Church dislikes it; but certainly those that do undertake Thus to delineate God, ought to carry it up to the greatest Dignity they possibly can. This *Rafaëlle* was as capable of as ever Man was, but *Rafaëlle* has not always been equal to Himself in this particular, for sometimes the Figure appears to be not only as one would describe the *Ancient of Days*, but Feeble, and Decrepid. *Giulio Romano* in a Drawing I have of him of the Delivery of the Law to *Moses* has avoided this Fault, but fallen into another; he has made the Face of a Beautiful, vigorous old Man, but (what one would not have expected from him) there wants Greatness, and Majesty. In the Histories of the Bible which *Rafaëlle* painted in the *Vatican*, there are several

veral Representations of the Deity, which have a wonderful Sublimity in them, and are, for the most part, perfectly well adapted to the *Mosaical* Idea which was His affair ; This God is not *Our God*, He appears to Us under a more amiable View. When the Blessed Trinity is drawn, especially when the Virgin-Mother of God is also introduced, it is something too much favouring of *Polytheism*. I have a Drawing of *Rafaëlle*, where the Idea he seems to have intended to give is Majesty, and Awfulness, together with great Benignity ; not however so lavish of his Benefits, but that with our Good things there is a Mixture of Unhappiness ; tho' still the Good abundantly preponderates, and manifests the Great Lord of the Universe to be an Indulgent, and Wise Father. This is an Idea worthy of the Mind of *Rafaëlle*. The Drawing is a single Figure of a Beautiful Old Man, not Decay'd, or Impair'd

Impair'd by Age ; there is Majesty in his Face, but not Terror ; he sits upon the Clouds, his Right Hand lifted up giving his Benediction ; the Left Arm is wrap'd in his Drapery, and unemploy'd, only that Hand appears, and rests on the Cloud near his Right Elbow. A Man cannot look upon, and consider this admirable Drawing without secretly Adoring, and Loving the Supream Being, and particularly for enduing one of our own Species with a Capacity such as that of *Rafaëlle's*.

In *Portraits* the Invention of the Painter is exercised in the Choice of the Air, and Attitude, the Action, Drapery, and Ornaments, with respect to the Character of the Person.

He ought not to go in a Road, or paint other People as he would choose to be drawn himself. The Dress, the Ornaments, the Colours, must be suited to the Person, and Character. I remember a good Observation of an Ingenious
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Gentleman upon two late Painters; One (he said) could not paint an Impudent Fellow, nor the Other a Modest one, they put so much of Themselves in every thing they did.

Concerning what sort of Resemblances Portraits ought to have, Opinions are divided ; Some are for Flattery, Others for Exact Likeness.

If the Former be receiv'd, *Care must be taken that it be really Flattery, and not too Apparently so.*

Many Painters have taken a Fancy to make *Caricaturæ* of People's Faces, that is, Exaggerating the Defects, and Concealing the Beauties, however preserving the Resemblance ; the Reverse of That is to be done in the Present Case, but the Character must be seen throughout, or it ceases to be a Compliment ; 'Tis the Picture of Somebody else, or of Nobody, and only tells the Person how different He, or She is from what the Painter conceives to be Beauty.

If

If Exact Likeness is pretended to, all Accidents, Bad Weather, Indisposition, &c. must be allow'd for ; and as there are some things in Nature that Art cannot reach, if something be not done to compensate for That deficiency, the Picture will be no more an Exact Copy of the Face than a Literal Translation will be of the Original Book. Besides, whoever aims only at Exactness will certainly fall short of it. We cannot tell assuredly how Like the Pictures were of those Great Masters we so justly admire , but it appears to be exceeding Probable that *Van-Dyck* with all his Excellencies fell frequently below the Truth ; his Pictures were doubtless exceeding Like, but surely some of them might have been More so, by being more Graceful.

That Admirable Family-Picture of the Senators of *Titian* which the Duke of *Somerset* has, is finely Invented : The eldest of the three is apparently the Principal Figure, and
has

has the Action, and Manner of an old Man; the two others are well placed, and in proper Attitudes: The Boys are got upon the Steps with a Dog amongst 'em; a rare Amusement for Them while the old Gentlemen are at their Devotions, which is Their Business! The Girls are more Orderly, and attend in Appearance to the Affair in hand: The Attitudes of the Figures in General are Just, and Delicate; the Draperies, the Sky, every thing throughout the whole Picture is well Thought, and Conducted. Nor is there any Appearance of Flattery, at least not to a Degree as to hurt the Resemblance.

Some Subjects are in themselves so Disadvantageous as to stand in need of something to Raise their Character. Of this I have a fine Example in a Head of Marble which seems to have been done for a Monument, the Face itself is something

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Poor,

Poor, and tho' never so well follow'd would not have pleas'd ; the Sculptor therefore has rais'd the Eyebrows, and open'd the Mouth a little, and by this Expedient has given a Spirit, and a Dignity to a Subject not considerable Otherwise ; besides that probably the Person was accustomed to give himself some such Air, and then This has this farther Advantage, that it makes the Resemblance more remarkable.

I need not go through the other Branches of Painting ; as Landscapes, Battels, Fruit, &c. what has been already said is (*Mutatis mutandis*) applicable to any of These : Nor shall I concern my self with 'em hereafter, when I treat of the other Parts of Painting, for the same Reason.

There are an Infinity of Artifices to Hide Defects, or Give Advantages, which come under this Head of *Invention* ; as does all Caprices, Grotesque, and other Ornaments,
Masks,

Masks, &c. together with all Uncommon, and Delicate Thoughts : such as the Cherubims attending on God when he appeared to *Moses* in the Burning Bush, which *Rafaëlle* has painted with Flames about them instead of Wings ; an Angel running, and holding up both Arms as just raising himself for Flight, of which I have a Drawing of *Parmeggiano*, as well as many other Examples of these kinds in Drawings of *Rafaëlle*, *Michelangelo*, *Giulio*, *Leonardo da Vinci*, &c. They are to be found perpetually in the Works of the Great Masters, and add much to their Beauty, and Value.

The mention of *Grotesques* suggests a Rule to my Mind which I will insert: 'Tis this, *That all Creatures of Imagination ought to have Airs, and Actions given 'em as Whimsical, and Chimerical as their Forms are.* I have a Drawing of the School of the *Caracches* of a Male and Female Satyr

sitting together ; There is a great deal of Humour in it, so as to be a fine Burlesque upon *Corydon*, and *Phillis*. The Anatomy Figures in *Vesalius*, said to be design'd by *Titian*, are prettily fancied : There is a Series of denuding a Figure to the Bone, and they are all in Attitudes seeming to have most Pain as the Operation goes on, till at last they Languish, and Dye : But *Michelangelo* has made Anatomy Figures whose Faces and Actions are impossible to be describ'd, and the most delicate that can be imagin'd for the purpose. Mr. *Fontenelle*, in his Dialogue betwixt *Homer* and *Æsop*, after *Homer* had said he intended no Allegory, but to be taken Literally, makes the other demand how he could imagine Mankind would believe such ridiculous Accounts of the Gods ; O (says he) you need be in no Pain about That ; If you would give them Truth you must put it in a Fabulous

lous Dress, but a Lye enters freely into the Mind of Man in its own proper Shape. Why then, says *Æsop*, I am afraid they will believe the Beasts have spoken as I have made 'em. Ah ! (says *Homer*) the Case is alter'd, Men will be content that the Gods should be as great Fools as Themselves, but they will never bear that the Beasts should be as Wise. It would be well if Painters could represent Gods, Heroes, Angels, and other Superior Beings, with Airs, and Actions more than Humane; but to give Satyrs, and other Inferior Creatures a Dignity equal to Men, would be unpardonable.

In order to assist, and improve the Invention, a Painter ought to converse with, and observe all sorts of People, chiefly the Best, and to read the best Books, and no other : He should observe the different, and various effect of Mens Passions, and those of other Animals, and in

short, all Nature ; and make Sketches of what he observes to help his Memory.

So should he do of what he sees in the Works of Great Masters, whether Painters, or Sculptors, which he cannot always see, and have recourse to.

Nor need any Man be asham'd to be sometimes a Plagiary, 'tis what the greatest Painters, and Poets have allow'd themselves in. *Rafaëlle* has borrow'd many Figures, and Groups of Figures from the Antique ; and *Milton* has even Translated many times from *Homer*, *Virgil*, *Dante*, and *Tasso*, and put them as his Own : *Virgil* Himself has copied. And indeed 'tis hard that a Man having had a good Thought should have a Patent for it for Ever. The Painter that can take a Hint, or insert a Figure, or Groupes of Figures from another Man, and mix these with his Own, so as to make a good Composition, will thereby establish such a Reputation to himself, as to be

be above fearing to suffer by the share those to whom he is beholden will have in it.

Rafaëlle, and *Giulio Romano* are especially Excellent for Invention: Amongst their other Works those of the former at *Hampton-Court*, and in the *Vatican*; and of the latter the Palace of T. near *Mantua* are sufficient Proofs of it. There are Prints of almost all these; and *Bellori* has describ'd those in the *Vatican*, as *Filibien* has that Stupendious Work of *Giulio*.

Of E X P R E S S I O N.

WHatever the general Character of the Story is, the Picture must discover it throughout, whether it be Joyous, Melancholy, Grave, Terrible, &c. The Nativity, Resurrection, and Ascension ought to have the General Colouring, the Ornaments, Background, and every thing in them

Riant, and Joyous, and the contrary in a Crucifixion, Interment, or a *Pietà*. [The Blessed Virgin with the dead Christ.]

But a Distinction must be made between Grave, and Melancholy, as in a Holy Family (of *Rafaëlle's* Design at least) which I have, and has been mention'd already; the Colouring is Brown, and Solemn, but yet all together the Picture has not a Dismal Air, but quite otherwise. I have another Holy Family of *Rubens*, painted as his manner was, as if the Figures were in a Sunny Room: I have consider'd what effect it would have had if *Rafaëlle's* Colouring had been the same with *Rubens's* on this Occasion, and doubtless it would have been the Worse for it. There are certain Sentiments of Awe, and Devotion which ought to be rais'd by the first Sight of Pictures of that Subject, which that Solemn Colouring contributes very much to, but
not

not the more Bright, though upon other Occasions preferable.

I have seen a fine Instance of a Colouring proper for Melancholy Subjects in a *Pietà* of *Van-Dyck*: That alone would make one not only Grave, but sad at first Sight; And a Colour'd Drawing that I have of the Fall of *Phaëton* after *Giulio Romano*, shews how much This contributes to the Expression. 'Tis different from any Colouring that ever I saw, and admirably adapted to the Subject, there is a Reddish Purple Tinct spread throughout, as if the World was all invelopp'd in Smould'ring Fire.

There are certain little Circumstances that contribute to the Expression. Such an effect the Burning Lamps have that are in the Carton of Healing at the Beautiful Gate of the Temple; one sees the Place is Holy, as well as Magnificent.

The

The large Fowl that are seen on the Fore-Ground in the Carton of the Draught of Fishes have a good effect. There is a certain Sea-Wildness in them, and as their Food was Fish they contribute mightily to Express the Affair in Hand, which was Fishing. They are a fine part of the Scene.

Passerotto has drawn a Christ's Head as going to be Crucified, the Expression of which is marvellously fine; but (excepting the Air of the Face) nothing is More moving; not the part of the Cross that is seen, not the Crown of Thorns, nor the Drops of Blood falling from the Wounds That makes, nothing can Express more than an Ignominious Cord which comes upon part of the Shoulder and Neck. *Raffaëlle Borgini*, in his *Riposo*, in the Life of *Passerotto*, has given an Account of this Drawing, which with others of that Master (by him also spoken of) I have.

The

The Robes, and other Habits of the Figures; their Attendants, and Ensigns of Authority, or Dignity, as Crowns, Maces, &c. help to express their Distinct Characters; and commonly even their Place in the Composition. The Principal Persons, and Actors must not be put in a Corner, or towards the Extremities of the Picture, unless the Necessity of the Subject requires it. A Christ, or an Apostle must not be dress'd like an Artificer, or a Fisherman; a Man of Quality must be distinguish'd from one of the Lower Orders of Men, as a Well-bred Man always is in Life from a Peasant. And so of the rest.

Every body knows the common, or ordinary Distinctions by Dress; but there is one Instance of a particular kind which I will mention, as being likely to give useful Hints to this purpose, and moreover very curious. In the Carton of Giving the Keys to S. Peter, Our Saviour
is

is wrapt only in one large piece of white Drapery, his Left Arm, and Breast, and part of his Legs naked ; which undoubtedly was done to denote him Now to appear in his Resurrection-Body, and not as before his Crucifixion, when This Dress would have been altogether improper. And this is the more remarkable, as having been done upon second Thoughts, and after the Picture was perhaps finish'd, which I know by having a Drawing of this Carton, very old, and probably made in *Rafaëlle's* time, tho' not of his hand, where the Christ is fully Clad ; he has the very same large Drapery, but one under it that covers his Breast, Arm, and Legs down to the Feet. Every thing else is pretty near the same with the Carton.

That the Face, and Air, as well as our Actions, indicate the Mind is indisputable. 'Tis seen by every body
in

in the Extrems on both sides. For example; Let two Men, the one a Wise Man, and the other a Fool, be seen together Dress'd, or Disguis'd as you please, One will not be mistaken for the Other, but distinguish'd with the first Glance of the Eye; and if these Characters are stamp'd upon the Face, so as to be read by every one when in the utmost Extrems, they are so Proportionably when more, or less remov'd from them, and Legible accordingly, and in proportion to the Skill of the Reader. The like may be observ'd of Good, and Ill-Nature, Gentleness, Rusticity, &c.

Every Figure, and Animal must be affected in the Picture as one should suppose they Would, or Ought to be. And all the Expressions of the several Passions, and Sentiments must be made with regard to the Characters of the Persons moved by them. At the Raising of Lazarus, some may be allow'd to be made to
hold

hold something before their Noses, and this would be very just, to denote That Circumstance in the Story, the Time he had been dead ; but this is exceedingly improper in the laying our Lord in the Sepulchre, altho' he had been dead much longer than he was ; however, *Porde- none* has done it. When *Apollo* fleas *Marsyas*, He may express all the Anguish, and Impatience the Painter can give him, but not so in the Case of *S. Bartholomew*. That the Blessed *Mary* should swoon away through the Excess of her Grief is very proper to suppose, but to throw her in such a Posture as *Daniel da Volterra* has done in that famous Picture of the Descent from the Cross, is by no means justifiable. He has succeeded much better in that Article if a Drawing I have which is imputed to him is really of him ; (it was once in the Collection of *Georgio Vasari*, as appears by its Border, which is of his Hand ;)

Hand;) There the Expressions of Sorrow are very Noble, Uncommon, and Extraordinary. But even *Rafaëlle* himself could not have express'd this Accident with more Dignity, and more affecting than *Battista Franco*, and *Polydore* have done in Drawings I have of them: if at least that last is of the Hand to whom 'tis ascrib'd, and not *Rafaëlle's*, or some other not inferior to him in this instance.

Polydore, in a Drawing of the same Subject (which I also have) has finely express'd the Excessive Grief the Virgin, by intimating 'twas Otherwise Inexpressible: Her Attendants discover abundance of Passion, and Sorrow in their Faces, but Hers is hid by Drapery held up by both her Hands: The whole Figure is very Compos'd, and Quiet; no Noise, no Outrage, but great Dignity appears in her, suitable to her Character. This Thought *Timanthes*,

manthes had in his Picture of *Iphigenia*, which he probably took from *Euripides* ; as perhaps This of *Polydore* is owing to One, or Both of 'em.

Putting the Fore-finger in the Mouth to express an Agony, and Confusion of Mind is rarely used. I don't remember to have seen it any where but in the Tomb of the *Nasonii*, where the *Sphynx* is proposing the Riddle to *OEdipus* ; and in a Drawing I have of *Giulio Romano*, and which is painted in the Palace of T. at *Mantua*. *Giulio* had not this Thought from the other, That Tomb not being discover'd in his Time ; but in both these, this Expression is incomparably fine.

In that admirable Carton of *S. Paul* preaching, the Expressions are very just, and delicate throughout : Even the Back-Ground is not without its Meaning ; 'tis Expressive of the Superstition *S. Paul* was preaching against. But no Historian, or
Ora-

Orator can possibly give me so great an Idea of that Eloquent, and Zealous Apostle as that Figure of his does ; all the fine things related as said, or wrote by him cannot ; for there I see a Person, Face, Air, and Action, which no Words can sufficiently describe, but which assure me as much as Those can, that that Man must speak good Sense, and to the purpose. And the different Sentiments of his Auditors are as finely express'd ; Some appear to be Angry, and Malicious, Others to be Attentive, and reasoning upon the Matter within themselves, or with one another ; and One especially is apparently Convinc'd. These last are the *Free-Thinkers* of That time, and are placed Before the Apostle ; the others are Behind him, not only as caring less for the Preacher, or the Doctrine, but to raise the Apostolick Character, which would lose something of its Dignity, if his Maligners

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were supposed to be able to look him in the Face.

Elymas the Sorcerer is Blind from Head to Foot, but how Admirably is Terror, and Astonishment expressed in the People present, and how Variously, according to the several Characters! The Proconsul has These Sentiments but as a *Roman*, and a Gentleman; the rest in several Degrees, and Manners.

The same Sentiments appear also in the Carton of the Death of *Ananias*, together with those of Joy, and Triumph which naturally arises in good Minds upon the sight of the effects of Divine Justice, and the Victory of Truth.

The Airs of the Heads in my Holy Family of *Rafaëlle* are perfectly fine, according to the several Characters; that of the Blessed Mother of God has all the Sweetness, and Goodness that could possibly appear in her self; what is particularly remarkable is
that

that the *Christ*, and the *S. John* are both fine Boys, but the latter is apparently Humane, the other, as it ought to be, Divine.

Nor is the Expression in my Drawing of the Descent of the Holy Ghost less excellent than the other parts of it. (I wish it had been equally well Preserv'd.) The Blessed Virgin is seated in the Principal part of the Picture, and so Distinguish'd as that none in the Company seems to pretend to be in Competition with her; and the Devotion, and Modesty with which she receives the ineffable Gift is worthy of her Character. *S. Peter* is on her Right Hand, and *S. John* on her Left; the former has his Arms cross'd on his Breast, his Head reclin'd, as if ashamed of having deny'd such a Master, and receives the Inspiration with great Composure; but *S. John* with a Holy Boldness raises his Head, and Hands, and is in a most becoming Attitude; the Women behind

S. Mary are plainly of an Inferior Character. Throughout there is great Variety of Expressions of Joy and Devotion, extreamly well adapted to the Occasion.

I will add one Example more of a fine Expression, because tho' 'tis very Just, and Natural, it has not been done by any that I know of, except *Tintoret*, in a Drawing I have seen of him. The Story is our Saviour's Declaration to the Apostles at Supper with him, that one of 'em should betray him : Some are moved one way, and some another, as is usual, but One of 'em hides his Face, drop'd down betwixt both his Hands, as burst into Tears from an Excess of Sorrow that his Lord should be betray'd, and by one of Them.

In Portraits it must be seen whether the Person is Grave, Gay, a Man of Business, or Wit, Plain, Gentile, &c. Each Character must have an Attitude, and Dress ; the Ornaments and Back-ground

Ground proper to it : Every part of the Portrait, and all about it must be Expressive of the Man, and have a Resemblance as well as the Features of the Face.

If the Person has any Particularities as to the Set, or Motion of the Head, Eyes, or Mouth, (supposing it be not Unbecoming) these must be taken notice of, and Strongly pronounc'd. They are a sort of Moving Features, and are as much a part of the Man as the Fix'd ones : Nay, sometimes they Raise a Low Subject, as in the case of my Marble Head already spoken of, and contribute more to a Surprising Likeness than any thing else. *Van-Dyck*, in a Picture I have of him, has given a brisk Touch upon the Under-Lip, which makes the Form, and Set of the Mouth very particular, and doubtless was an Air which *Don Diego de Gusman*, whose Portrait it is, was accusom'd to give himself, which an Inferior Painter

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would

would not have observ'd, or not have dar'd to have pronounc'd, at least so strongly: But This, as it gives a marvellous Spirit, and Smartness, undoubtedly gave a proportionable Resemblance.

If there be any thing particular in the History of the Person which is proper to be Express'd, as it is still a farther Description of him, it is a great Improvement to the Portrait to them that know that Circumstance. There is an Instance of this in a Picture of Van-Dyck made of John Lyvens, who is drawn as if he was Listning at something; which refers to a remarkable Story in that Man's Life. The Print is in the Book of Van-Dyck's Heads: Which Book, and the Heads of the Artists in the Lives of Giorgio Vasari are worth considering with regard to the Variety of Attitudes suited to the several Characters, as well as upon other Accounts.

Robes, or other Marks of Dignity, or of a Profession, Employment, or Amusement, a Book, a Ship, a Favourite Dog, or the like, are Historical Expressions common in Portraits, which must be mention'd on this occasion ; and to say more of 'em is not necessary.

There are several kinds of Artificial Expressions indulg'd to Painters, and practis'd by them, because of the Disadvantage of their Art in that particular, in Comparison of Words.

To express the Sense of the Wrath of God with which our Blessed Lord's Mind was fill'd when in his Agony, and the Apprehension he was then in of his own approaching Crucifixion, *Frederico Barocci* has drawn him in a proper Attitude, and not only with the Angel holding the Cup to him, (That is common) but in the Back-Ground you see the Cross, and Flames of Fire. This is very Particular, and Curious. I have the Drawing.

In the Carton where the People of *Lyconia* are going to Sacrifice to *S. Paul*, and *Barnabas*, the Occasion of all that is finely told : The Man who was heal'd of his Lameness is one of the forwardest to express his Sense of the Divine Power which appear'd in those Apostles ; and to shew it to be him, not only a Crutch is under his Feet on the Ground, but an old Man takes up the Lapper of his Garment, and looks upon the Limb which he remember'd to have been crippled, and expresses great Devotion, and Admiration ; which Sentiments are also seen in the other with a mixture of Joy. When our Saviour committed the Care of his Church to *S. Peter*, the Words he used on that Occasion are related by *Rafaëlle*, who has made him pointing to a Flock of Sheep, and *S. Peter* to have just received two Keys. When the Story of *Joseph's* Interpretation of *Pharaoh's* Dreams was to be related, *Rafaëlle* has

has painted those Dreams in two Circles over the Figures ; which he has also done when *Joseph* relates his Own to his Brethren. His manner of Expressing God's dividing the Light from Darkness, and the Creation of the Sun, and Moon, is altogether Sublime. The Prints of those last mention'd Pictures are not hard to be found, they are in what they call *Rafaëlle's Bible*, but the Paintings are in the *Vatican* ; the best Treasury of the Works of that Divine Painter, except *Hampton-Court*.

The Hyperbolical Artifice of *Timanthes* to express the Vastness of the *Cyclops* is well known, and was mightily admired by the Ancients ; He made several Satyrs about him as he was asleep, some were running away as frightened, others gazing at a distance, and one was measuring his Thumb with his *Thyrus*, but seeming to do it with great Caution lest he should awake. This Expression

was

was copied by *Giulio Romano* with a little Variation. *Correggio*, in his Picture of *Danaë*, has finely express'd the Sense of that Story, for upon the falling of the Golden Shower *Cupid* draws off her Linen Covering, and two Loves are trying upon a Touchstone a Dart tip'd with Gold. I will add but one Example more of this kind, and that is of *Nicolas Poussin* to Express a Voice, which he has done in the Baptism of our Saviour by making the People look up, and about, as 'tis natural for Men to do when they hear any such, and know not whence it comes, especially if it be otherwise Extraordinary, as the Case was in this History.

Another way practis'd by Painters to express their Sense, which could not otherwise be done in Painting, is by Figures representative of certain Things. This they learn'd from the Ancients, of which there are Abundance of Examples, as in the Antonine Pillar, where

to express the Rain that fell when the *Roman* Army was preserv'd by the Prayers of the *Theban* Legion, the Figure of *Jupiter Pluvius* is introduc'd: but I need not mention more of these. *Rafaëlle* has been very sparing of this Expedient in Sacred Story, tho' in the Passage of *Jordan* he has represented that River by an Old Man dividing the Waters, which are roll'd, and tumbled very nobly; but in Poetical Stories he has been very profuse of these, as in the Judgment of *Paris*, and elsewhere. The like has been commonly practis'd by *Anibale Carracci*, *Giulio Romano*, and others. And there are some entire Pictures of this kind, as in those made to complement Persons, or Societies, where their Virtues, or what are attributed to them, are Thus represented.

When we see in Pictures of the *Madonna* those of *S. Francis*, *S. Katherine*, or others not Cotemporary,
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may even the Portraits of particular Persons living when the Pictures were made, This is not so blameable as People commonly think. We are not to suppose these were Intended for pure Historical Pictures, but only to Express the Attachment those Saints, or Persons had for the Blessed Virgin, or their great Piety, and Zeal : So I have seen Families with the Robe of the Mother of God spread over their Heads, doubtless to denote their putting themselves under her Protection. With this Key a great many seeming Absurdities of good Masters will be discover'd to be none.

In the History of *Heliodorus*, who was miraculously chastised when he made a Sacrilegious Attempt upon the Treasure in the Temple of *Jerusalem*, *Rafaëlle* has brought in the then Pope (*Julius II.*) to complement him who gloried in having driven out the Enemies of the Ecclesiastical State.

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The famous *S. Cecilia* at *Bologna* is accompanied by *S. Paul*, *S. John*, *S. Augustin*, and *S. Mary Magdalen*, not as being supposed to have liv'd together ; but possibly those being Saints of different Characters are introduc'd to heighten That of the Saint, which is the principal one in the Composition. Tho' *Francisco Albani* thought it was done by *Rafaëlle* in pure Compliance with the positive Direction of those for whom the Picture was made ; which (by the way) is not seldom the occasion of Real Faults in Pictures, and which therefore are not to be imputed to the Painter. My Lord *Somers* has a Drawing of the same Subject attributed to *Innocentio da Imola*, which I believe was done after some former Design of *Rafaëlle*, for there are the same Figures, placed just in the same manner, only the Attitudes are considerably vary'd ; for There the other Saints have regard only to the Heroine

roine of the Picture: This helps to explain the Other.

Of all the Painters *Rubens* has made the boldest Use of This kind of Expression (by Figures) in his Pictures of the *Luxembourg* Gallery; and has been much Censured for it. The truth is, 'tis a little choquing to see such a Mixture of Antique, and Modern Figures, of Christianity, and Heathenism in the same Pictures; but this is much owing to its Novelty. He was willing not only to relate the Actions done, but a great deal more than could be related any other way; and for the sake of that Advantage, and the Applause he should receive for it from those who judg'd of the thing in its true Light, he had the Courage to hazard the good Opinion of Others. He had moreover Another very good Reason for what he did on this Occasion: The Stories he had to paint were Modern, and the Habits, and
Ornaments

Ornaments must be so too, which would not have had a very agreeable effect in Painting : These Allegorical Additions make a wonderful Improvement ; they vary, enliven, and enrich the Work ; as any one may perceive that will imagine the Pictures as they must have been, had *Rubens* been terrified by the Objections which he certainly must have foreseen would be made afterwards, and so had left all these Heathen Gods, and Goddesses, and the rest of the Fictitious Figures out of the Composition.

I will add but one way of Expression more, and that is, plain Writing.

Polygnotus, in the Paintings made by him in the Temple of *Delphos*, wrote the Names of those whom he represented.

The old *Italian*, and *German* Masters improv'd upon this ; the Figures they made were *Speaking Figures*, they had Labels coming out
of

of their Mouths with that written in them which they were intended to be made to say ; but even *Rafaëlle*, and *Annibale Carracci*, have condescended to Write rather than leave any Ambiguity, or Obscurity in their Work : Thus the Name of *Sappho* is written to shew 'twas She, and not one of the Muses intended in the *Parnassus* : And in the Gallery of *Farnese*, that *Anchises* might not be mistaken for *Adonis*, *Genus unde Latinum* was written.

In the Carton of *Elymas* the Sorcerer, it does not appear that the Pro-Consul was converted, otherwise than by the Writing ; nor do I conceive how it was possible to have express'd that important Circumstance so properly any Other way.

In the *Pest* of the same Master, grav'd by *Marc Antonio*, there is a Line out of *Virgil* which, as 'tis very proper (the Plague being that describ'd by that Poet, as will be seen presently)

presently) admirably heightens the Expression, tho' without it 'tis one of the most wonderful Instances of This part of the Art that perhaps is in the World in Black and White, and the utmost that Humane Wit can contrive ; there is not the most minute Circumstance throughout the whole Design which does not help to Express the Misery there intended to be shewn : But the Print being not hard to be seen, need not be describ'd.

Writing is again used in this Design ; In one part of it you see a Person on his Bed, and two Figures by him ; This is *Æneas*, who (as *Virgil* relates) was advised by his Father to apply himself to the *Phrygian* Gods to know what he should do to remove the Plague, and being resolved to go, the Deities appear'd to him, the Moon shining very bright, (which the Print represents ;) here *Effigies Sacræ Divom Phrygiæ* is written,

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ten, because otherwise this Incident would not probably have been thought on, but the Group would have been taken to be only a Sick Man, and his Attendants.

The Works of this Prodigy of a Man ought to be carefully studied by him who would make himself a Master in *Expression*, more especially with relation to those Passions, and Sentiments that have nothing of Savage, and Cruel ; for his Angelick Mind was a Stranger to These, as appears by his *Slaughter of the Innocents*, where tho' he has had Recourse to the Expedient of making the Soldiers naked to give the more Terror, he has not succeeded so well even as *Pietro Testa*, who, in a Drawing I have of him of that Story, has shewn he was fitter for it than *Rafaëlle* : But you must not expect to find the true Airs of the Heads of that great Master in Prints, not even in those of *Marc Antonio* himself. Those are

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to be found only in what his own inimitable Hand has done, of which there are many unquestionably right in several Collections here in *England*; particularly in those very Admirable and Copious ones of the Duke of *Devonshire*, and the Earl of *Pembroke*; To whom I take leave on This, as on all other Occasions, to make my Humble Acknowledgments for the Favour of frequently Seeing, and Considering those Noble, and Delicious Curiosities. But *Hampton-Court* is the great School of *Rafaëlle*! and God be praised that we have so near us such an invaluable Blessing. May the Cartons continue in That place, and always to be seen; Unhurt, and Undecay'd, so long as the Nature of the Materials of which they are compos'd will possibly allow. May even a Miracle be wrought in their Favour, as Themselves are some of the greatest Instances of the Divine Power which endued a Mortal Man with

Abilities to perform such Stupendious Works of Art.

Besides Him, I know of none of the old Masters that are Remarkable for Expression, unless for particular Subjects ; as *Michelangelo* for Infernal, or Terrible Airs ; Amongst others I have the Drawing he made for the *Caron* in the famous Picture of his Last Judgment, which is admirable in this Kind ; and which (by the way) *Vasari*, who was well acquainted with him, says, he took from these three Lines of *Dante*, an very fond of :

Caron demonio con occhi di bragia
Loro accennando tutte le raccoglie
Batte col remo qualunque s'adagia.

Julio Romano has fine Airs for Masks, a *Silenus*, Satyrs, and the like. And for such Stories as that of the *Decii*, the 300 *Spartans*, the Destruction of the Giants, &c. I have several Proofs of

of This. Others of later times have succeeded well in This part of the Art, as *Domenichin*, and *Rembrandt*; but These are the Principal; Only for Portraits, and herein, next to *Rafaëlle*, perhaps, no Man has a better Title to the Preference than *Van-Dyck*; no not *Titian* himself, much less *Rubens*.

But there is no better School than Nature for *Expression*. A Painter therefore should on all Occasions observe how Men Look, and Act, when Pleas'd, Griev'd, Angry, &c.

Of COMPOSITION.

THIS is putting together for the Advantage of the Whole, what shall be judg'd Proper to be the several Parts of a Picture; either as being Essential to it, or because they are thought necessary for the common Benefit: And moreover, the Determination of the Painter as to

certain Attitudes, and Colours which are Otherwise Indifferent.

The Composition of a Picture is of Vast Consequence to the Goodness of it ; 'Tis what first of all presents it self to the Eye, and prejudices us in Favour Of, or with an Aversion To it ; 'tis This that directs us to the Ideas that are to be convey'd by the Painter, and in what Order ; and the Eye is Delighted with the Harmony at the same time as the Understanding is Improv'd. Whereas This being Ill, tho' the several Parts are Fine, the Picture is Troublesome to look upon, and like a Book in which are many Good Thoughts, but flung in confusedly, and without Method.

Every Picture should be so contriv'd, as that at a Distance, when one cannot discern what Figures there are, or what they are doing, it should appear to be composed of Masses, Light, and Dark ; the Latter of which serve as Reposes to the Eye.
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The Forms of These Masses must be Agreeable, of whatsoever they consist, Ground, Trees, Draperies, Figures, &c. and the Whole together should be Sweet, and Delightful, Lovely Shapes and Colours without a Name ; of which there is an infinite Variety.

And 'tis not enough that there be Great Masses ; they must be Subdivided into Lesser Parts, or they will appear Heavy, and Disagreeable : Thus tho' there is evidently a Broad Light (for Example) in a piece of Silk when covering a whole Figure, or a Limb, there may be Lesser Folds, Breakings, Flickerings, and Reflections, and the Great Mass yet evidently preserv'd.

Sometimes one Mass of Light is upon a dark Ground, and then the Extremities of the Light must not be too near the edges of the Picture, and its greatest Strength must be towards the Centre ; as in the Descent from the Cross, and the Dead Christ,

both of *Rubens*, and of both which there are Prints, one by *Voster*, and the other by *Pontius*.

I have a Painting of the Holy Family by *Rubens* of this Structure ; where, because the Mass of Light in one part would else have gone off too abruptly, and have made a less pleasing Figure, he has set the Foot of *S. Elizabeth* on a little Stool ; here the Light catches, and spreads the Mass so as to have the desired effect. Such another Artifice *Rafaëlle* has used in a *Madonna*, of which I have a Copy ; He has brought in a kind of an Ornament to a Chair for no other end (that I can imagine) but to form the Mass agreeably.

Van-Dyck, that he might keep his principal Light near the middle of his Picture, and to advantage the Body which he seems to have intended to exert himself in, has even kept the Head Sombrous in an *Ecce homo* I have of him, which makes the Whole have a fine effect.

I have many times observ'd with a great deal of Pleasure the admirable Composition (besides the other Excellencies) of a Fruit-piece of *Michelangelo Compadoglio*, which I have had many Years. The principal Light is near the Centre (not Exactly there, for those Regularities have an ill effect;) and the Transition from thence, and from one thing to another, to the Extremities of the Picture all round is very Easy, and Delightful; in which he has employ'd fine Artifices by Leaves, Twigs, little Touches of Lights striking advantageously, and the like. So that there is not a Stroke in the Picture without its Meaning; and the whole, tho' very Bright, and consisting of a great many Parts, has a wonderful Harmony, and Repose.

One of the Drawings that *Correggio* made for the Composition of his Famous Picture of the Nativity, call'd *La Notte del Correggio*, I have, and 'tis admir-

mirable in its kind : There is nothing one could wish were otherwise with respect to the Composition, but that the Full Moon which he has made in one of the Corners at the top had been omitted ; It gives no Light, That all comes from the New-born Saviour of the World, and sweetly diffuses it self from thence as from its Centre all over the Picture, only that Moon a little troubles the Eye.

The Composition of my Holy Family of *Rafaëlle* is not inferior to its other parts, and the Transition from one thing to another is very Artful ; to instance only in one particular : Behind the *Madonna* is *S. Joseph* resting his Head on his Hand, which is plac'd upon his Mouth, and Chin ; this Hand spreads that subordinate Mass of Light, and together with the *Coiffure* of the Virgin, and the little Ring of Glory round her Head (which contribute also to the same end) makes the Transition from her Face to that
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of *S. Joseph* very grateful, and easy. The whole Figure of *S. Joseph* is connected with that of the *Madonna*, but Subordinately, by one smart Touch of the Pencil artfully apply'd upon his Drapery in the Holy Family I have of *Rubens* ; than which there cannot be a more perfect Example for Composition, both as to the Masses, and Colour : but I will not multiply Instances.

Sometimes the Structure of a Picture, or the *Tout-Ensemble* of its Form, shall resemble dark Clouds on a Light Ground ; As in two Assumptions of the Virgin by *Bolswert* after *Rubens* ; indeed a part of These are such Clouds : But in both of them the Figures of these Masses are something too Indistinct. *Le Brun* in a Ceiling of the same Subject, grav'd by young *Simconneau*, has put a Group of Angels, which almost hide the cloudy *Voiture* of the Virgin ; but this Mass is of too Regular, and Hea-

vy a Shape. I refer you to Prints, because they are easy to be got, and explain This matter as well as Drawings, or Pictures, and in some Respects Better.

There are Instances where two Masses ; a Light, and a Dark one, divide the Picture, each possessing One Side. I have of This sort by *Rubens*, and as fine a Composition as can be seen ; the Masses are so well Rounded, the Principal Light being near the Middle of the Bright One, and the Other having Subordinate Lights upon it so as to Connect, but not to Confound it with the rest ; and they are in agreeable Shapes, and melting into One Another, but nevertheless sufficiently determined.

Very commonly a Picture consists of a Mass of Light, and another of Shadow upon a Ground of a Middle Tinct. And sometimes 'tis composed of a Mass of Dark at the bottom, another Lighter above that,
and

and another for the upper part still Lighter ; (as usually in a Landscape) Sometimes the Dark Mass employs one Side of the Picture also. I have a Copy after *Paolo Veronese* where a large Group of Figures, the principal ones of the Story, compose this lower brown Mass ; Architecture, the second ; more Buildings, with Figures and the Sky, the third ; but most commonly in Pictures of Three Masses, the Second is the Place of the Principal Figures.

Of such Consequence are These Agreeable Masses in a Picture, that for the Sake of them what is Less Material must be Dispenc'd with when Both cannot be had. As the Principal Figure, and Action must be Distinguish'd (of which more presently) Those Limbs of a Figure that are Chiefly employ'd ought to be made Conspicuous ; *Jordaens* of *Naples*, in a Picture I have, has represented the little *Jesus* as riding on *S. John's* Lamb, and

and supported by that Young Saint ; the Legs of the Lamb being his Own Support, and that of his Rider should have been very Obvious ; but if they had, the Mass where they are would have been too much, and Disagreeably broken, they are only seen therefore, and the Masses are Preserv'd, and so Beautifully as to be a great part of the Merit of the Picture.

As the Tout-ensemble of a Picture must be Beautiful in its Masses, so must it be as to its Colours. And as what is Principal must be (Generally speaking) the most Conspicuous, the Predominant Colours of That should be diffus'd throughout the Whole. This *Rafaëlle* has observ'd remarkably in the Carton of *S. Paul Preaching* ; His Drapery is Red, and Green, and These Colours are scatter'd every where ; but Judiciously ; for Subordinate Colours as well as Subordinate Lights serve to Soften, and Support the Principal ones, which Otherwise would appear as Spots, and consequently be Offensive. And

And when the Subject does not Necessarily require a due Variety or Beauty of Tincts ; Or perhaps the Picture when thought to be finish'd is found to want something of This kind, a few Red, or Yellow Leaves of Trees, Flowers, of whatever Colour, in short, any thing Otherwise Indifferent, may be flung in very advantageously.

In a Figure, and every part of a Figure, and indeed in every thing else there is One part which must have a peculiar Force, and be manifestly distinguish'd from the rest, all the Other parts of Which must also have a due Subordination to It, and to One Another. The same must be observ'd in the Composition of an entire Picture ; And this Principal, Distinguish'd part ought (Generally speaking) to be the Place of the Principal Figure, and Action : And Here every thing must be higher Finish'd, the Other parts must be Less so Gradually.

PICTURES should be like Bunches of Grapes, but they must not resemble a great many single Grapes scatter'd on a Table; there must not be many Little Parts of an Equal Strength, and detach'd from one another, which is as odious to the Eye as 'tis to the Ear to hear many People talking to you at once. Nothing must Start, or be too strong for the Place where it is as in a Consort of Musick when a Note is too high, or an Instrument out of Tune; but a sweet Harmony and Repose must result from all the Parts judiciously put together, and united with each other.

In the Descent from the Cross of *Rubens*, the Christ is the Principal Figure, This Body being Naked and about the Centre of the Picture wou'd have been distinguish'd as the Heightening of this Mass of Light; but not content with That, and to raise it still more, this Judicious Master has added a Sheet in which the Body is,
and

and which is suppos'd to be Useful to deliver it down safely, as well as to carry it off afterwards, but the main design is what I am observing, and for that 'tis admirably introduced.

Ananias is the Principal Figure in the *Carton* which gives the History of his Death ; as the Apostle that pronounces his Sentence is of the Subordinate Group, which consists of Apostles. (Which therefore is Subordinate, because the Principal Action relates to the Criminal, and thither the Eye is directed by almost all the Figures in the Picture.) *S. Paul* is the chief Figure in that *Carton* where he is Preaching, and amongst his Auditors One is eminently distinguish'd, who is Principal of that Group ; and is apparently a Believer, and More so than any of them, or he had not had that Second Place in a Picture conducted by so great a Judgment as that of *Rafaëlle's*.

These Principal, and Subordinate Groupes, and Figures, are so apparent, that the Eye will naturally fix first upon one, then upon the other, and consider each in Order, and with Delight. I might give other Examples were it necessary ; where 'tis not thus, the Composition is less perfect.

It is to be noted, that the Sorcerer in the Carton of his Chastisement is the Principal Figure there, but has not the Force in all its Parts as it ought to have as such, and to maintain the Harmony ; This is Accidental, for 'tis certain his Drapery was of the same Strength, and Beauty, as that on his Head, however it has happen'd to have changed its Colour.

The Shadows in the Drapery of *S. Paul* also, in that Carton where the People are about to Sacrifice to him, and *Barnabas*, have lost something of their Force.

Some-

Sometimes the Place in the Picture, and not the Force, gives the Distinction ; as in my Drawing of the Descent of the Holy Ghost : The Principal Figure is the Symbol of that Divine Person in the Sacred Trinity, who is the great Agent, and is distinguish'd both by the Place 'tis in, and the Glory which surrounds it : The Principal of the next Group is the Blessed Virgin who is plac'd directly under the Dove, and in the Middle of the Picture ; but some of the Apostles who appear not to be the Chief, have a greater Force than She, or any of those that compose that Group ; however the Place she possesses preserves that Distinction that the incomparable Artist intended to give her.

And sometimes the Painter happens to be Obliged to put a Figure in a Place, and with a Degree of Force which does not sufficiently distinguish it. In that Case, the Attention must be awakened by the Colour

of its Drapery, or a Part of it, or by the Ground on which 'tis painted, or some other Artifice.

Scarlet, or some Vivid Colour, is very proper on such Occasions: I think I have met with an Instance of This kind from *Titian*, in a *Bacchus* and *Ariadne*; Her Figure is Thus distinguish'd for the reason I have given. And in a Picture of *Albano*, which *Sir James Thornhill* has, Our Lord is seen at a Distance as coming towards some of his Disciples, and tho' a small Figure is nevertheless the most Apparent in the Picture by being plac'd on a Rising Ground, and painted upon the Bright part of the Sky just above the Horizon.

In a Composition, as well as in every Single Figure, or other part of which the Picture consists, one thing must Contrast, or be varied from another. Thus in a Figure, the Arms and Legs must not be placed to answer one another in Parallel Lines. In like manner
if

if one Figure in a Composition Stands, another must Bend, or Lye on the Ground ; and of those that Stand, or are in any other Position, if there be several of them, they must be varied by Turns of the Head, or some other Artful Disposition of their Parts; as may be seen (for instance) in the *Carton* of giving the Keys. The Masses must also have the like *Contrast*, two must not be alike in Form, or Size, nor the whole Mass compos'd of those lesser ones of too Regular a Shape. The Colours must be also Contrasted, and Oppos'd, so as to be grateful to the Eye : There must not (for example) be two Draperies in one Picture of the same Colour, and Strength, unless they are contiguous, and then they are but as one. If there be two Reds, Blews, or whatever other Colour, One must be of a Darker, or Paler Tinct, or be some way Varied by Lights, Shadows, or

Reflections. *Rafaëlle*, and others have made great Advantage of Changeable Silks to unite the Contrasting Colours, as well as to make a part of the Contrast themselves. As in the Carton of Giving the Keys, the Apostle that stands in Profile, and immediately behind *S. John*, has a Yellow Garment with Red Sleeves, which connects that Figure with *S. Peter*, and *S. John*, whose Draperies are of the same Species of Colours. Then the same Anonymous Apostle has a loose changeable Drapery, the Lights of which are a Mixture of Red, and Yellow, the other Parts are Bluish. This Unites it self with the Other Colours already mentioned, and with the Blew Drapery of another Apostle which follows afterwards; between which, and the changeable Silk is a Yellow Drapery something different from the other Yellows, but with Shadows bearing upon

upon the Purple, as those of the Yellow Drapery of *S. Peter* incline to the Red: All which, together with several other Particulars, produce a wonderful Harmony.

The Exotick Birds that are placed on the Shore, in the Fore-ground in the Carton of the Draught of Fishes, prevent the Heaviness which that part would otherwise have had by breaking the Parallel Lines which would have been made by the Boats, and Base of the Picture.

The Back-Ground of the Picture of the Death Bed of *Germanicus* by *Poussin*, is Architecture; but the many Perpendicular Lines over the Heads of the Figures throughout, would have had an Ill Effect: He has therefore spread a sort of Curtain or Canopy, over the Principal of them (which also helps to distinguish them) this remedies that Inconvenience; The rest of the Back-Ground is *contrasted* by Standards, Arms, &c.

Tho' a Mass may consist of a Number of Little Parts, there ought to be one, or more, Larger, and as it were governing the rest, and this is another sort of *Contrast*. My Lord *Burlington* has a Good *Samaritan* by *Bassau*, which is a fine Instance of This. In the same Picture, there are two knees of two several Figures, pretty near together, and the Legs and Thighs of which make Angles too much alike, but this is contracted by one being Naked, and the other Clad, and over the latter, a little sort of Sash falls, which is an additional Expedient.

There is an Admirable Contrast in the Carton of *S. Paul* preaching, His Figure (which is a rare one) stands alone as he ought to do, and consequently is very conspicuous, which is also perfectly right; the Attitude is as fine as can be imagin'd; but the Beauty of this noble Figure, and with it of the whole

whole Picture depends upon this Artful Contrast I have been speaking of ; of so great Consequence is that little part of the Drapery flung over the Apostles Shoulder, and hanging down almost to his Waste ; for (besides that it poizes the Figure, which otherwise would have seem'd to have tumbled forwards) had it gone lower, so as to have as it were divided the Out-Line of the hinder part of the Figure in two Equal, or Near Equal parts it had been Offensive ; as it had been less Pleasing if it had not come so low as it does. This important piece of Drapery preserves the Mass of Light upon that Figure, but varies it, and gives it an agreeable Form, whereas without it the whole Figure would have been Heavy, and Disagreeable ; but there was no danger of that in *Rafaëlle*. There is another piece of Drapery in the Carton of Giving the Keys, which is very Judiciously flung in ;
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The three outmost Figures at the End of the Picture, (the contrary to that where our Lord is) made a Mass of Light of a Shape not very pleasing, till that knowing Painter struck in a part of the Garment of the last Apostle in the Group as folded under his Arm, this breaks the streight Line, and gives a more grateful Form to the whole Mass; which is also assisted by the Boat there; as the Principal Figure in this Composition is by the Flock of Sheep plac'd behind him, and which moreover serves to detach the Figure from its Ground, as well as to illustrate the History.

The Naked Boys in the Carton of Healing the Cripple are a farther Proof of *Rafaëlle's* great Judgment in Composition: One of 'em is in such an Attitude as finely varies the *Turns* of the Figures; but Here is moreover another kind of *Contrast*, and that is caus'd by their being Naked,

ked, which how odd soever it may seem at first, and without considering the Reason of it, will be found to have a marvellous effect : Cloath 'em in Imagination ; Dress 'em as you will, the Picture suffers by it, and would have Suffer'd if *Rafaëlle* himself had done it.

'Tis for the sake of this *Contrast*, which is of so great Consequence in Painting, that this Knowing Man in the Carton we are now upon has plac'd his Figures at one end of the Temple near the Corner, where one would not suppose the Beautiful Gate was : But this varies the Sides of the Picture, and at the same time gives him an Opportunity to enlarge his Buildings with a fine *Portico*, the like of which you must imagine must be on the other Side of the main Structure ; All which together makes one of the Noblest Pieces of Architecture that can be conceived.

He

He has taken a greater Licence in the Carton of the Conversion of *Sergius Paulus*, where the Architecture will be difficult to account for, otherwise than by saying it was done to give the *Contrast* we are speaking of: But this will justify it sufficiently.

Nor is this *Contrast* only necessary in every particular Picture, but if several are made to hang in one Room they ought to Contrast one another. This *Titian* consider'd when he was making several Pictures for our King *Henry VIII.* as appears by a Letter he wrote to that Prince, which (amongst others of *Titian* to the Emperor and other Great Men) is to be found in a Collection of Letters printed at *Venice*, An. 1574. p. 403.

---- *Et perche la Danae ch'io mandai
gia a nostra maestà, si uedeua tutta dalla
parte dinanzi, ho uoluto in questa altra
Poesia uariare, & farle mostrare la con-
trairia parte, accioche riescha in camerino
doue hanno da stare più gratioso alla uis-
ta.*

ta. *Tosto le manderò la Poesi di Perseo, & Andromeda che haura un' altra uista differente da queste, & così Medea, & Jasone.---*

There is another sort of Contrast which I have often wonder'd Painters have not more consider'd than we generally find, and that is, Making some Fat, and some Lean People ; Such a Face and Air as Mr. *Locke's*, or Sir *Isaac Newton's* would shine in the best Composition that ever *Rafaëlle* made, as to Express their Characters would be a Task worthy of that Divine Hand. In the Cartons there is one or two Figures something Corpulent, but I think not one remarkably Lean ; I have a Drawing which is ascrib'd to *Baccio Bandinelli* where this Contrast is, and has a fine effect.

The Masters to be studied for Composition are *Rafaëlle*, *Rubens*, and *Rembrandt* most especially, tho' many others are worthy notice, and

to be carefully consider'd ; amongst which *V. Velde* ought not to be forgotten, who tho' his Subjects were Ships, which consisting of so many little parts, are very difficult to fling into great Masses, has done it, by the help of spread Sails, Smoak, and the Bodies of the Vessels, and a judicious Management of Lights and Shadows. So that His Compositions are many times as good as those of any Master.

The more to be convinc'd of the Advantage of Composition, as well as the Better to Comprehend what I have been saying, it may not be amiss to Compare some of those things, I have instanced in as Good, with Others that are Not so ; such as the famous Descent of the Cross by *Daniele da Volterra*, where all is Confusion, the Crucifixion of our Lord between the two Thieves by *Rubens*, Grav'd by *Bolswart*, where tho' they are Distinct, they are of

Disa-

Disagreeable Forms, and Unconnected.

DESIGN *or* DRAWING.

BY these Terms is sometimes understood the expressing our Thoughts upon Paper, or whatever other flat Superficies; and that by Resemblances form'd by a Pen, Crayon, Chalk, or the like. But more commonly, The giving the Just Form, and Dimension of Visible Objects, according as they appear to the Eye; if they are pretended to be describ'd in their Natural Dimensions; If Not, but Bigger, or Lesser, then Drawing, or Designing signifies only the giving those Things their true Form, which implies an exact proportionable Magnifying, or Diminishing in every part alike

And this comprehends also giving the true Shapes, Places, and even Degrees of Lights, Shadows, and
Re-

Reflections ; because if these are not right, if the thing has not its due Force, or Relief, the true Form of what is pretended to be drawn cannot be given : These shew the Out-Line all round, and in every part, as well as where the Object is terminated on its Back-Ground.

In a Composition of several Figures, or whatever other Bodies, if the Perspective is not just the Drawing of that Composition is False. This therefore is also imply'd by this Term. That the Perspective must be observ'd in the Drawing of a Single Figure cannot be doubted.

I know *Drawing* is not commonly understood to comprehend the *Clair-obscur*, *Relief*, and *Perspective*, but it does not follow however that what I advance is not right.

But if the Out-Lines are only mark'd, this also is Drawing ; 'tis giving the true Form of what is pretended to, that is, the Out-Line.

Force,

The Drawing in the latter, and most common Sense; *besides that it must be Just, must be pronounced Boldly, Clearly, and without Ambiguity*: Consequently, neither the Out-Lines, nor the Forms of the Lights, and Shadows must be Confus'd, and Uncertain, or *Woolly* (as Painters call it) upon pretence of Softness; nor on the other hand may they be Sharp, Hard, or Dry; for either of these are Extreams; Nature lies between them.

As there are not two Men in the World who at this instant, or at any other time, have exactly the same Set of Ideas; nor any one Man that has the same Set twice, or This Moment, as he had the last: For Thoughts obtrude themselves, and pass along in the Mind continually as the Rivers

Stream, and perpetual draw their humid Train; Milt.

So neither are there two Men, nor two Faces, no, not two Eyes, Fore-
L heads

heads, Noses, or any other Features :
 Nay farther, there is not two Leaves,
 tho' of the same Species, perfectly
 alike.

A Designer therefore must consider, when he draws after Nature, that his Business is to describe That very Form, as distinguish'd from every other Form in the Universe.

In order to give this Just Representation of Nature (for that is All we are now upon, as being all that Drawing, in the present Sense, and Simply consider'd implies, *Grace and Greatness*, is to be spoken to afterwards) I say in order to follow Nature exactly, a Man must be well acquainted with Nature, and have a reasonable Knowledge of *Geometry, Proportion*, (which must be varied according to the Sex, Age, and Quality of the Person) *Anatomy, Osteology*, and *Perspective*. I will add to these an Acquaintance with the Works of the best Painters, and Sculptors,
 Anci-

Ancient, and Modern : For 'tis a certain Maxim, *No Man sees what things Are, that knows not what they Ought to be.*

That this Maxim is true, will appear by an Academy Figure drawn by one ignorant in the Structure, and knitting of the Bones, and Anatomy, compar'd with another who understands these thoroughly : Or by comparing a Portrait of the same Person drawn by one unacquainted with the Works of the best Masters, and another of the Hand of one to whom those excellent Works are no Strangers ; Both see the same Life, but with different Eyes ; The former sees it as one unskill'd in Musick hears a Consort, or Instrument, the other as a Master in that Science : These Hear equally, but not with like Distinction of Sounds, and Observation of the Skill of the Composer.

Perhaps *Albert Durer* Drew as Correctly, according to the Idea he had

of things as *Rafaëlle*, and the *German* Eye saw (in One Sense) as well as the *Italian*; but these two Masters Conceiv'd differently, Nature had not the Same appearance to both, and that because One of them had not his Eyes opened to see the Beauties that are Really there ; the Perception of which lets us into Another World, more Beautiful than is seen by Untaught Eyes : And which is still improveable by a Mind stored with Great and Lovely Ideas, and capable of Imagining something beyond what is seen. Such a One every Designer ought to have. But This is to be spoken to when I treat of Grace and Greatness.

Michelangelo was the most Learned, and Correct Designer of all the Moderns, if *Rafaëlle* were not his Equal, or as some will have it, Superior. The *Roman*, and *Florentine* Schools have excell'd all others in this Fundamental part of Painting; and of the first *Rafaëlle*, *Giulio Roma-*

no, Polydore, Pierino del Vaga, &c. as Michelangelo, Leonardo da Vinci, Andrea del Sarto, &c. have been the best of the *Florentines* Of the *Bolognese*, Annibale Carracci, and Dominichino have been excellent Designers.

When a Painter intends to make a History (for example) the way commonly is to design the thing in his Mind, to consider what Figures to bring in, and what they are to Think, Say, or Do ; and then to Sketch upon Paper this Idea of his ; and not only the *Invention*, but *Composition* of his intended Picture : This he may alter upon the same Paper, or by making other Sketches, till he is pretty well determin'd as to that ; (and this is that first Sense in which I said the Term *Drawing*, or *Designing* was to be understood.) In the next place his Business is to consult the Life, and to make Drawings of particular Figures, or parts of Figures, or of what else he intends to

bring into his Work, as he finds necessary ; together also with such Ornaments, or other things of his Invention, as Vases, Frizes, Trophies, &c. till he has brought his Picture to some Perfection on Paper, either in these loose Studies, or in one entire Drawing. This is frequently done, and sometimes these Drawings are finish'd very highly by the Master, either that his Disciples might be able from them to make a greater Progress in the Grand Work, and so leave the less for Himself to do ; or because he made Advantage of such Drawings from the Person who employ'd him, or some other ; and perhaps sometimes for his own Pleasure.

Of these Drawings of all kinds, those great Masters (whose Names, and Memories are sweet to all true Lovers of the Art) made very many ; sometimes several for the same thing, and not only for the same Picture,

cture, but for one Figure, or part of a Picture; and though too many are perish'd, and lost, a considerable Number have escap'd, and been preserved to our Times, some very well, others not, as it has happen'd: And these are exceedingly priz'd by all who understand, and can see their Beauty; for they are the very Spirit, and Quintessence of the Art; there we see the Steps the Master took, the Materials with which he made his Finish'd Paintings, which are little other than Copies of these, and frequently (at least in part) by some Other Hand; but these are undoubtedly altogether his Own, and true, and proper Originals.

It must be confess'd, in the Paintings you have the Colours, and the last Determination of the Master, with the entire Completion of the Work. The Thoughts, and Finishings are in a great Measure seen in the Prints of such Works of which

Prints are made, nor is a Drawing destitute of Colouring absolutely ; on the contrary, one frequently sees beautiful Tints in the Paper, Washes, Ink, and Chalks of Drawings ; But what is wanting in some respects is abundantly recompenc'd in Others, for in These Works the Masters not being embarrass'd with Colours have had a full Scope, and perfect Liberty, which is a very considerable Advantage, especially to some of them. There is a Spirit, and Fire, a Freedom, and Delicacy in the Drawings of *Giulio Romano*, *Polydoro*, *Parmeggiano*, *Battista Franco*, &c. which are not to be seen in their Paintings : A Pen, or Chalk will perform what cannot possibly be done with a Pencil ; and a Pencil with a thin Liquid only what cannot be done when one has a Variety of Colours to manage, especially in Oil.

And there is this farther Consideration to endear those Drawings

we have to us ; no more can be had than what are now in Being ; no new ones can be made ; the Number of these must necessarily diminish by Time, and Accidents, but cannot be supply'd ; the World must be content with what it has : For though there are Ingenious Men endeavouring to tread in the Steps of these Prodigies of Art, whose Works we are speaking of, there is yet no Appearance that any will Equal them ; though I am in hopes that our own Country Does, or Will produce those that will come as near 'em as any other Nation, I mean as to History-Painting, for that we already excel all others in Portraits is indisputable.

The vast Pleasure I take in these great Curiosities has carried me perhaps too far : I will only add, That the first Sketches not being intended to express more than the general Ideas ; any Incorrectness in the Figures,

gures, or Perspective, or the like, are not to be esteem'd as Faults ; Exactness was not in the Idea ; the Sketch, notwithstanding such seeming Faults, may shew a Noble Thought, and be executed with a vast Spirit, which was all pretended to, and which being perform'd, it may be said to be well Drawn, although Incorrect as to the other Matters. But when Correction is pretended to, (and this is always the Case of a Finish'd Drawing, or Picture) then to have any Defect in Drawing, in this Sense of the Term, is a Fault.

COLOURING.

COLOURS are to the Eye what Sounds are to the Ear, Tastes to the Palate, or any other Objects of our Senses are to those Senses ; and accordingly an Eye that is delicate takes in proportionable Pleasure from Beautiful ones, and is as much Offended

Offended with their Contraries. Good Colouring therefore in a Picture is of Consequence, not only as it is a truer Representation of Nature, where every thing is Beautiful in its Kind, but as administering a considerable Degree of Pleasure to the Sense.

The Colouring of a Picture must be varied according to the Subject, the Time, and Place.

If the Subject be Grave, Melancholy, or Terrible, the General Tinct of the Colouring must incline to Brown, Black, or Red, and Gloomy ; but be Gay, and Pleasant in Subjects of Joy and Triumph. This I will not enlarge upon here, having spoken to it already in the Chapter of *Expression*. Morning, Noon, Evening, Night ; Sunshine, Wet, or Cloudy Weather, influences the Colours of things ; and if the Scene of the Picture be a Room, open Air, the partly open, and partly inclos'd, or Colouring must be accordingly.

The

The Distance also alters the Colouring because of the Medium of Air through which every thing is seen, which being Blue, the more remote any Object is the more it must partake of that Colour, consequently must have less Force, or Strength; the Ground therefore, or whatsoever is behind a Figure (for example) must not be so strong as that Figure is, nor any of its Parts which round off, as those that come nearer the Eye, and that not only for the reason already given, but because moreover there will always be Reflections stronger, or weaker, that will diminish the Force of the Shadows; which Reflections (by the way) must partake of the Colours of those things from whence they are produced.

Any of the several Species of Colours may be as Beautiful in their Kinds as the others, but one Kind is more so than another, as having more Variety, and consisting of Colours

lours more pleasing in their own Nature ; *in which, and the Harmony, and Agreement of one Tinct with another, the the Goodness of Colouring consists.*

To shew the Beauty of Variety I will instance in a *Geldër Rose*, which is White ; but having many Leaves one under another, and lying hollow so as to be seen through in some places, which occasions several Tincts of Light, and Shadow ; and together with these some of the Leaves having a Greenish Tinct, all together produces that Variety which gives a Beauty not to be found in this Paper, tho' 'tis White, nor in the inside of an Egg-shell tho' whiter, nor in any other White Object that has not that Variety.

And this is the Case, though this Flower be seen in a Room in Gloom, or Wet Weather ; but let it be expos'd to the open Air when the Sky is Serene, the Blue that those Leaves, or parts of Leaves that lye open to

it will receive, together with the Reflections that then will also happen to strike upon it, will give a great Addition to its Beauty : But let the Sun-beams touch up its Leaves where they can reach with their fine Yellowish Tinct, the other retaining their Sky-Blue, together with the Shadows and brisk Reflections it will then receive, and then you will see what a Perfection of Beauty it will have, not only because the Colours are more Pleasant in themselves, but there is greater Variety.

A Sky entirely Blue would have less Beauty than it has being always varied towards the Horizon, and by the Sun-beams whether Rising, Setting, or in its Progress ; but neither has it that Beauty as when more varied with Clouds ting'd with Yellow, White, Purple, &c.

A piece of Silk, or Cloth hung, or laid flat, has not the Beauty tho' the Colour of it be pleasing, as when
flung

flung into Folds ; nay a piece of Silk that has little Beauty in it self shall be much improv'd only by being Pink'd, Water'd, or Quilted ; the Reason is, in these Cases there arises a Variety produced by Lights, Shades, and Reflections.

There are, as I said, certain Colours less agreeable than others, as a Brick-Wall, for example, yet when the Sun strikes upon one part of it, and the Sky tinges another part of it, and Shadows and Reflections the rest, this Variety shall give even That a Degree of Beauty.

Perfect Black, and White are disagreeable ; for which reason a Painter *should break those Extrems of Colours that there may be a Warmth, and Mellow-ness in his Work : Let him (in Flesh especially) remember to avoid the Chalk, the Brick, and the Charcoal, and think of a Pearl, and a ripe Peach.*

But 'tis not enough that the Colours in themselves are Beautiful singly,

gly, and that there be Variety, *They must be set by one another so as to be mutually assistant to each other ;* and this not only in the Object painted, but in the Ground, and whatsoever comes into the Composition ; so as that every Part, and the Whole together may have a pleasing effect to the Eye ; such a Harmony to It as a good piece of Musick has to the Ear ; But for which no certain Rules can be given no more than for that : Except in some few General Cases which are very Obvious, and need not therefore be mention'd here.

The Best that can be done is to Advise one that would know the Beauty of Colouring, *To observe Nature, and how the best Colourists have imitated her.*

What a Lightness, Thinness, and Transparency ; What a Warmth, Cleanness, and Delicacy is to be seen in Life, and in good Pictures !

He

He that would be a good Colourist himself must moreover Practice much after, and for a considerable time accustom himself to See well-colour'd Pictures only: But even This will be in vain, unless he has a Good Eye in the Sense, as one is said to have a Good Ear for Musick; he must not only See well, but have a particular Delicacy with relation to the Beauty of Colours, and the infinite Variety of Tincts.

The *Venetian*, *Lombard*, and *Flemish* Schools have excell'd in Colouring; the *Florentine*, and *Roman* in Design; the *Bolognese* Masters in both; but not to the Degree generally as either of the other. *Correggio*, *Titian*, *Paolo Veronese*, *Rubens*, and *Van Dyck*, have been admirable Colourists; the latter in his best things has follow'd common Nature extreamly close.

Rafaëlle's Colouring, especially in his Shadows, is Blackish: This was

M

occasion'd

occasion'd by the Use of a sort of Printer's Black, and which has chang'd its Tinct, tho'twas Warm, and Glowing at first, upon which account he was fond of it, though he was advis'd what would be the Consequence. However by the vast Progress he made in Colouring after he apply'd himself to it, 'tis judg'd he would in This part of Painting also have Excell'd, as in the Others: Here would have been a Double Prodigy! since no one Man has ever possess'd even Colouring, and Designing to That, or any very considerable Degree.

Tho' the Cartons are some of the last of his Works, it must be confess'd the Colouring of them is not equal to the Drawing; but at the same time neither can it be deny'd but that he that painted Those could Colour Well, and would have Colour'd Better. It must be consider'd they were made for Patterns for Tapisstry,

pistry, not profess'd Pictures, and painted, not in Oil, but in Distemper: If therefore one sees not the Warmth, and Mellowness, and Delicacy of Colouring which is to be found in *Correggio*, *Titian*, or *Rubens*, it may fairly be imputed in a great measure to these Causes. A Judicious Painter has other Considerations relating to the Colouring when he makes Patterns for Tapistry to be heightned with Gold, and Silver, than when he paints a Picture without any such View; nor can a sort of Dryness, and Harshness be avoided in Distemper, upon Paper: Time moreover has apparently chang'd some of the Colours. In a word, the *Tout-Ensemble* of the Colours is Agreeable, and Noble; and the Parts of it are in General Extremely, but not Superlatively Good.

I will only add one Observation here concerning the Colours of the Draperies of the Apostles which are

always the same in all the Cartons, only *S. Peter* when he is a Fisherman has not his large Apostolical Drapery on. This Apostle, when dress'd, wears a Yellow Drapery over his Blue Coat ; *S. John* a Red one over a Green ; so does *S. Paul* ; which is also the same that he wears in the famous *S. Cecilia*, which was painted near Ten years before.

H A N D L I N G.

BY this Term is understood the manner in which the Colours are left by the Pencil upon the Picture ; as the manner of using the Pen, Chalk, or Pencil in a Drawing is the Handling of that Drawing.

This consider'd in it self abstractedly is only a piece of Mechanicks, and is Well, or Ill as 'tis perform'd with a Curious, Expert ; or Heavy, Clumsy Hand ; and that whether 'tis Smooth, or Rough, or however

'tis

'tis done ; for all the Manners of Working the Pencil may be Well, or Ill in their kind ; and a fine light Hand is seen as much in a Rough, as in a Smooth manner.

I confess I love to see a Freedom and Delicacy of Hand in Painting as in any other piece of Work ; it has its Merit. Tho' to say a Picture is justly Imagin'd, well Disposed, truly Drawn, is Great, has Grace, or the other good Qualities of a Picture ; and withal that 'tis finely Handled, is as if one should say a Man is Virtuous, Wise, Good natured, Valiant, or the like, and is also Handsome.

But the Handling may be such as to be not only Good abstractedly consider'd, but as being Proper, and adding a real Advantage to the Picture : And then to say a Picture has such, and such good Properties, and is also Well Handled (in that Sense) is as to say a Man is Wise, Virtuous,

and the like, and is also Handsome, and perfectly Well bred.

Generally if the Character of the Picture is Greatness, Terrible, or Savage, as Battels, Robberies, Witchcrafts, Apparitions, or even the Portraits of Men of such Characters there ought to be employ'd a Rough, Bold Pencil ; and contrarily, if the Character is Grace, Beauty, Love, Innocence, &c. a Softer Pencil, and more finishing is proper.

'Tis no Objection against a Sketch if it be left Unfinish'd, and with Bold Rough Touches, tho' it be Little, and to be seen Near, and whatsoever its Character be ; for thus it answers its End, and the Painter would after that be Imprudent to spend more time upon it. But Generally Small Pictures should be Well Wrought.

Jewels, Gold, Silver, and whatsoever has smart Brightness require Bold, Rough Touches of the Pencil in the Heightnings.

The Pencil should be left pretty much in Linen, Silks, and whatsoever has a Glossyness.

All

All large Pictures, and whatsoever is seen at a great Distance should be Rough ; for besides that 'twould be loss of Time to a Painter to Finish such things highly, since Distance would hide all that Pains ; those Bold Roughnesses give the Work a greater Force, and keep the Tincts distinct.

The more Remote any thing is supposed to be, the less Finishing it ought to have. I have seen a Fringe to a Curtain in the Back-Ground of a Picture, which perhaps was half a Day in painting, but might have been better done in a Minute.

There is often a Spirit, and Beauty in a Quick, or perhaps an Accidental Management of the Chalk, Pen, Pencil, or Brush in a Drawing, or Painting, which 'tis impossible to preserve if it be more finish'd ; at least 'tis great odds but it will be lost : 'Tis better therefore to incur the Censure of the Injudicious than to hazard the losing such Advantages to the Picture.

Apelles comparing himself with *Protogenes* said, Perhaps he is Equal, if not Superior to me in Some things, but I am sure I Excel him in This :
I know when to have done.

Flesh in Pictures to be seen at a common distance, and especially Portraits, should (generally speaking) be well wrought up, and then touch'd upon every where in the Principal Lights, and Shadows, and to pronounce the Features ; and this more, or less, according to the Sex, Age, or Character of the Person, avoiding Narrow, or long continued Strokes, as in the Eye-lids, Mouth, &c. and too many Sharp ones : This being done by a Light Hand, Judiciously, gives a Spirit, and retains the Softness of Flesh.

In short the Painter should consider what manner of Handling will best conduce to the End he proposes, the Imitation of Nature, or the Expressing those Rais'd Ideas he has conceiv'd of possible Perfection in Nature, and That he ought to turn
 his

his Pencil to ; Always remembering that *what is Soonest done is Best, if'tis Equally Good upon all other Accounts.*

There are two Mistakes very common ; One is because a great many good Pictures are very Rough painted People fancy that is a Good Picture that is so. There is *Bold Painting*, but there is also *Impudent Painting*. Others on the contrary judge of a Picture not by their Eyes, but by their Fingers ends, they Feel if it be good. Those appear to know little of the true Beauties of the Art, that thus fix upon the least considerable Circumstance of it as if it were All, or the Principal thing to be consider'd.

The Cartons, as they are properly no other than Colour'd Drawings, are Handled accordingly, and extremely well. The Flesh is generally pretty much Finish'd, and then finely Touch'd upon. There is much Hatching with the Point of a
large

large Pencil upon a prepar'd Ground. The Hair is made with such a Pencil for the most part.

Leonardo da Vinci had a wondrous Delicacy of Hand in finishing highly, but *Giorgion*, and *Correggio* have especially been famous for a Fine, that is, a Light, Easy, and Delicate Pencil. You see a Free, Bold Handling in the Works of *Titian*, *Paolo Veronese*, *Tintoretto*, *Rubens*, the *Borgognone*, *Salvator Rosa*, &c. the *Maltese* had a very particular manner, he painted chiefly Turkey-work'd Carpets, and left the Pencil as rough as the Carpet it self, and admirably well in its kind. For Works at a Great Distance *Lanfranc* had a Noble Manner of Handling; as particularly in the *Cupola* of *S. Andrea della Valle*, which is in *Fresco*, and where the Colours are flung on with a Sponge instead of a Pencil, or a Brush; not for a Whim, but as most proper to the purpose; and an Eye (for example)

ple) appears Near, as one Rude Spot, but as it ought at its intended Distance. Perhaps no Man ever manag'd a Pencil in all the several Manners better than *Van-Dyck*.

Of GRACE and GREATNESS.

There is some Degree of Merit in a Picture where Nature is Exactly copy'd, though in a Low Subject ; Such as Drolls, Countrey Wakes, Flowers, Landscapes, &c. and More in proportion as the Subject rises, or the End of the Picture is this Exact Representation. Herein the *Dutch*, and *Flemish* Masters have been Equal to the *Italians*, if not Superior to them in general. What gives the *Italians*, and Their Masters the Ancients the Preference, is, that they have not Servilely follow'd Common Nature, but Rais'd, and Improv'd, or at least have always made the Best Choice of it. This gives

gives a Dignity to a Low Subject, and is the reason of the Esteem we have for the Landscapes of *Salvator Rosa*, *Filippo Laura*, *Claude Lorrain*, the *Poussins* ; the Fruit of the two *Michelangelo's*, the *Battaglia*, and *Campanoglio* ; and This, when the Subject it self is Noble, is the Perfection of Painting : As in the best Portraits of *Van-Dyck*, *Rubens*, *Titian*, *Rafaëlle*, &c. and the Histories of the best *Italian Masters* ; chiefly those of *Rafaëlle* ; he is the great Model of Perfection ! All the Painters being rank'd in three several Classes according to the Degrees of their Merit, He must be allow'd to possess the First Alone.

Common Nature is no more fit for a Picture than plain Narration is for a Poem : A Painter must raise his Ideas beyond what he sees, and form a Model of Perfection in his Own Mind which is not to be found in Reality ; but yet Such a one as is Probable, and Rational. Particularly
with

with respect to Mankind, He must as it were raise the whole Species, and give them all imaginable Beauty, and Grace, Dignity, and Perfection ; Every several Character, whether it be Good, or Bad, Amiable, or Detestable, must be Stronger, and more Perfect.

At Court, and elsewhere amongst People of Condition, one sees another sort of Beings than in the Country, or the Remote, and Inferior parts of the Town ; and amongst These there are some few that plainly distinguish themselves by their Noble, and Graceful Airs, and manner of Acting. There is an Easy Gradation in all Nature ; the most Stupid of Animals are little more than Vegetables, the most Sagacious, and Cunning are hardly inferior to the lowest Order of Men, as the Wisest, and most Virtuous of These are little below the Angels. One may conceive an Order Superior to
what

what can any where be found on our Globe ; a kind of New World may be form'd in the Imagination, consisting, as This, of People of all Degrees, and Characters ; only Heighten'd, and Improv'd : A Beautiful Gentile Woman must have her Defects Overlook'd, and what is Wanting, to Compleat her Character supply'd : A Brave Man, and one Honestly, and Wisely pursuing his Own Interest, in Conjunction with that of his Countrey, must be imagin'd more Brave, more Wise, more exactly, and inflexibly Honest than any we know, or can hope to see : A Villain must be conceiv'd to have something more Diabolical than is to be found even amongst us ; a Gentleman must be more so, and a Peasant have more of the Gentleman, and so of the rest. *With such as These an Artist must People his Pictures.*

Thus

Thus the Antients have done: Notwithstanding the Great, and Exalted Ideas we may have of the People of Those times from their Histories, (which probably are Improv'd by the Historians using the same Management in their Writings as I am recommending to the Painters; It was the Poets proper Business so to do) one can hardly believe them to be Altogether such as we see in the Antique Statues, Bas-Reliefs, Medals, and Intaglias. And thus the best Modern Painters, and Sculptors have done. *Michelangelo* no where saw such Living Figures as he cut in Stone; and *Rafaëlle* thus writes to his Friend the Count *Baldassar Castiglione*, *Mà essendo carestia e de i buoni giudicii, & di belle donne, io mi servo di certa idea chi mi viene alla mente.* The Letter is in *Bellori's* Description of the Pictures in the *Vatican*, and in the Collection of Letters I have cited heretofore.

When

When a Man enters into that Awful Gallery at *Hampton-Court*, he finds himself amongst a sort of People Superior to what he has ever seen, and very probably to what Those Really were. Indeed This is the Principal Excellence of those wonderful Pictures, as it must be allow'd to be that Part of Painting which is preferable to all others.

What a Grace, and Majesty is seen in the great Apostle of the Gentiles, in all his Actions, Preaching, Rending his Garments, Denouncing Vengeance upon the Sorcerer ! What a Dignity is in the other Apostles where-ever they appear, particularly the Prince of them in the Carton of the Death of *Ananias* ! How infinitely, and Divinely Great, and Gentile is the Christ in the Boat ! But these are exalted Characters which have a Delicacy in them as much beyond what any of the Gods, Demi-Gods, or Heroes of
the

the Antient Heathens can admit of, as the Christian Religion excels the Ancient Superstition. The Proconsul *Sergius Paulus* has a Greatness, and Grace Superior to his Character, and Equal to what one can suppose *Cæsar, Augustus, Trajan,* or the greatest amongst the *Romans* to have had. The Common People are like Gentlemen; even the Fishermen, the Beggars, have something in them much above what We see in those Orders of Men.

And the Scenes are answerable to the Actors; not even the Beautiful Gate of the Temple, nor any Part of the first Temple, nor probably any Building in the World had that Beauty, and Magnificence as appears in what we see in the Carton of Healing the Cripple. *Athens,* and *Lystra* appear in these Cartons to be beyond what we can suppose they were when *Greece* was in its utmost Glory: Even the Place where the A-

N

postles

postles were assembled (in the Cartton of *Ananias*) is no Common Room; and tho' the Steps, and Rails which were made on purpose for them for the Exercise of their New Function have something expressive of the Poverty, and Simplicity of the Infant Church, the Curtain behind, which also is part of the Apostolical Equipage, gives a Dignity even to That.

'Tis true there are some Characters which are not to be Improv'd, as there are Others impossible to be perfectly Conceiv'd, much less Express'd. The Idea of God no Created Being can comprehend, the Divine Mind only can, and 'tis the Brightest There ; And Infinitely Bright ! and would be judg'd to be so even by Us, tho' the Difficulties arising from the Consideration of the Moral, and Natural Evil which is in the World were not to be solv'd by the Common Expedients. I will
only

only venture to say with respect to the latter, that This is so far from being an Objection to the Infinite Goodness of God, that God could not have been Infinitely Good if he had not produc'd an Order of Beings in which there was such a Mixture of Natural Evils as to be just preponderated by the Enjoyments, so as upon the Foot of the Account to render Being Eligible ; for without This, One Instance of Goodness had been omitted.

No Statue, or Picture ; no Words can reach this Character ; The *Collossean* Statue of *Phidias*, the Pictures of *Rafaëlle*, are but faint Shadows of this Infinite, and Incomprehensible Being. THE THUNDERER, the BEST, AND GREATEST : The FATHER OF GODS AND MEN, of *Homer* ; the ELOHIM, the JEHOVAH, the I AM THAT I AM of *Moses* ; the LORD of HOSTS of the Prophets : Nay the GOD AND

FATHER OF OUR LORD JESUS CHRIST, the ALPHA and OMEGA, the ALL IN ALL of the New Testament : These give us not an Adequate Idea of Him ; though That comes nearest where not Terror, and Fury, but Majesty, Power, Wisdom, and Goodness, is best Express'd.

*May thy Idea ever dwell with me,
From Reason, not from Prejudice deriv'd,
Enlarg'd, Improv'd, and Brighten'd more and
(more,*

*As Oriental Day, Serene and Sweet,
When Spring, and Summer for the Prize contend :
The Richest Cordial for the Heart ! a Light
Discovering Errors Infinite Labyrinths !
The Ornament, and Treasure of the Soul !
Imperfect as it is. ———*

A God Incarnate, and Saviour of Mankind by Obedience and Suffering ; a Crucified God risen from the Dead : These are Characters that have something so Sublime in them, that we must be contented to own our beloved *Rafaëlle* has fail'd here,
more

more especially in some Instances ; I don't mean that in the Carton of Giving the Keys, for that I verily believe has receiv'd some Injury, and is not Now like what *Rafaëlle* made it. That incomparable Hand that painted the History of *Cupid* and *Psyche*, in the Palace of *Chigi* at *Rome*, has carried the Fictitious Deities of the Heathens as high as possible, but not beyond what should be conceiv'd of them ; As *Michelangelo Buonaroti* (particularly in two or three Drawings I have of him) has made Devils not such as low Genius's represent 'em, but like those of *Milton* ;

His Face

*Deep Scars of Thunder had intrench'd, and Care
Sat on his faded Cheek, but under Brows,
Of Dauntless Courage, and Considerate Pride
Waiting Revenge : Cruel his Eye — —*

But the Proper Idea of a Devil has such an Excess of Evil in it as cannot be exaggerated : In all such Cases

'tis sufficient if all be done that can be done: The Painter must shew what he aims at, he must give him that sees the Picture all the Assistance he can, and then leave him to supply the rest in his own Imagination.

There are other Characters which tho' Inferior to These are so Noble, that he must be a Happy Man who can Conceive them Justly, but more So if he can Express them: Such are those of *Moses, Homer, Xenophon, Alcibiades, Scipio, Cicero, Raphaëlle, &c.* If we see These pretended to be given in Picture, we expect to see them

—— ——— Comely, and in Act
*Rais'd, as of some great Matter to begin.
 As when of old some Orator renown'd
 In Athens, or Free Rome, where Eloquence
 Flourish'd, since Mute, to some great Cause ad-
 (dress'd
 Stood in himself collected, while each Part,
 Motion, each Act won Audience e'er the Tongue.*
 Milton.

We expect all that Greatness, and
 Grace I have been recommending;
 All

All is necessary Here in order to satisfy Us that the History is Truly related ; as the Pleasure we take in having our Minds fill'd with Fine and Extraordinary Ideas is a sufficient Reason for Raising all the more Inferior Characters. Life would be an Insipid thing indeed if we never saw, or had Ideas of any thing but what we Commonly see ; a Company of Awkard, and Silly-looking People, doing what is of no Consequence but to Themselves in their own Little Affairs ; and to see Such in Picture can give no great Pleasure to any that have a True, and Refin'd Taste.

A History-Painter must describe all the Various Characters, Real, or Imaginary ; and that in all their Situations, Pleas'd, Griev'd, Angry, Hoping, Fearing, &c. A Face-Painter has to do with all the Real Characters, except only some few of the Meanest, and the most Sublime, but

not with that Variety of Sentiments as the other. The whole Business of His Life is to describe the *Golden Age*, when

————— *Universal Pan*
Knit with the Graces, and the Hours in Dance
Led on th' Eternal Spring.

Every one of His People therefore must appear Pleas'd, and in Good Humour ; but Varied suitably to the Rais'd Character of the Person drawn ; whether this Tranquillity and Delight be supposed to arise from the Sight of a Friend, a Reflection upon a Scheme well laid, a Battel gain'd, Success in Love, a Consciousness of ones own Worth, Beauty, Wit ; Agreeable News, Truth discover'd, or from whatever other Cause. If a Devil were to have his Portrait made, he must be drawn as abstracted from his Own Evil, and Stupidly Good ; (to use Milton's Words once again.)

If some Grave Characters require an Air of Thoughtfulness, as if engag'd in a diligent Search after Truth, or in some Important Project, they must however not appear Displeas'd, unless in some rare Instances, as *Van-Dyck* has put something of Sorrow in one Picture of his Unfortunate Patron King *Charles I.* (I mean that at *Hampton-Court*) which I believe was done when he was entring into his Troubles, and which is therefore in that respect Historical. In General ; the Painting-Room must be like *Eden* before the Fall, like *Arcadia*, the Joyless, Turbulent Passions must not enter there.

Thus to raise the Character : To divest an Unbred Person of his Rusticity, and give him something at least of a Gentleman ; to make one of a moderate Share of good Sense appear to have a Competency, a Wise Man to be more Wise, and a Brave Man to be more so, a Modest, Dis-
creet

creet Woman to have an Air something Angelical, and so of the rest ; and then to add that Joy, or Peace of Mind at least, and in such a manner as is suitable to the several Characters, is absolutely necessary to a good Face-Painter: But 'tis the most Difficult part of his Art, and the last attain'd; perhaps 'tis never so much as Thought of by Some: All that They aim at is to make such a Likeness of the Face as shall be Known immediately ; and that it be Young, Fair, and Handsome ; and frequently those for whom the Pictures are made Expect no more ; whether the Characters of Wisdom, or Folly be impress'd upon them it matters not. Accordingly we see Portraits which are perfect Burlesques upon the Minds of the Persons drawn ; a Wise Man shall appear with the Air of a Fop ; a Man of Spirit, and Wit, like a Smart, or a Pretty Fellow ; a Modest Ingenious Man like a *Beau* ; a Virtu-

Virtuous Lady as a meer Coquet.

The late Duke of *Buckingham* (*Villiers*) when he heard a Lady commended for her Goodness, swore she was Ugly ; because Beauty being a Woman's Top-Character, he concluded That would have been insisted on if there was any ground for it. A Painter should observe, and pronounce Strongly the Brightest Part of the Character of him he draws. To give an Air of Youth, and Gayety to the Portrait of one who is entitled to nothing Higher is well enough ; but to over-look a Noble, and Sublime Character, and substitute This in the place of it is detestable. The only Supposing a Man capable of being pleas'd with such a piece of False Flattery, is a Lampoon upon his Understanding.

Nor is the Beauty of the Face, and Person, whether as to the Age, Features, Shape, or Colour to be unregarded, or (where it can be done)

un-

unimprov'd : Indeed something of This will naturally fall in when the Mind is Express'd, which cannot be done to Advantage without giving Some to the Body.

But the Face-Painter is under a greater Constraint in both respects than he that Paints History ; the Additional Grace, and Greatness he is to give, above what is to be found in the Life, must not be thrown in too profusely, the Resemblance must be preserv'd, and appear with Vigour ; the Picture must have Both. Then it may be said, that the Gentleman, or Lady makes a Fine, or a Handsome Picture : But the Likeness not being regarded, 'tis not They, but the Painter that makes it ; nor is there any great Difficulty in making Such Fine Pictures.

I was lately observing with a great deal of Pleasure how the Ancients had succeeded in the three several ways of Managing Portraits : I happened

pen'd to have then before me (amongst others) several Medals of the Emperor *Maximinus*, who was particularly remarkable for a long Chin : One Medal of him had That, but that the Artist might be sure of a Likeness he had Exaggerated it : Another had a mind to Flatter, and he had par'd off about half of it : But these as they wanted the Just Resemblance, so there was a Poverty in them ; they were destitute of that Life, and Spirit which the other had, where Nature seems to have been more closely follow'd. In making Portraits we must keep Nature in View ; if we launch out into the Deep we are lost.

What it is that gives the Grace and Greatness I am treating of, whether in History or Portraits, is hard to say. The following Rules may however be of some Use on this Occasion.

The Airs of the Heads must especially be regarded. This is commonly the first thing taken notice of when one comes into Company, or into any Publick Assembly, or at the first Sight of any particular Person ; and This first strikes the Eye, and affects the Mind when we see a Picture, a Drawing, &c.

The same regard must be had to every Action, and Motion. The Figures must not only do what is Proper, and in the most Commodious Manner, but as People of the best Sense, and Breeding, (their Character being consider'd) would, or should perform such Actions. The Painter's People must be good Actors ; they must have learn'd to use a Humane Body well ; they must Sit, Walk, Lye, Salute, do every thing with Grace. There must be no Awkard, Sheepish, or Affected Behaviour, no Strutting, or silly Pretence to Greatness ; no Bombast in Action : Nor must there

there be any Ridiculous Contorsion of the Body, Nor even such Appearances, or Fore-shortnings as are displeasing to the Eye, though the same Attitude in another View might be perfectly Good.

Not that 'tis possible that every part of a Picture, or even of a Single Figure can be Equally well dispos'd ; Something may not be as one would wish it ; yet in the main it may be better than if it were otherwise ; more may be Lost than Gain'd by the Alteration ; 'Tis here as 'tis in Life ; We are frequently Uneasy under certain Circumstances, but those being removed, we wish our selves as we were before ; The present Grievance strikes strongly on our Minds, we either don't See, or are not so lively affected with the Consequences of a Change.

The Contours must be Large, Square, and Boldly pronounc'd to produce Greatness ; and Delicate, and finely Waved,
and

and Contrasted to be Gracious. There is a Beauty in a Line. in the Shape of a Finger, or Toe, even in that of a Reed, or Leaf, or the most inconsiderable things in Nature : I have Drawings of *Giulio Romano* of something of this Kind ; his Insects, and Vegetables are Natural, but as much above those of other Painters as his Men are : There is that in these things which Common Eyes see not, but which the Great Masters know how to give, and They Only.

But this is not all ; Nature with all its Beauties has its Poverties, Superfluities, and Defects, which are to be avoided, and supply'd ; but with great Care, and Judgment, that instead of Exceeding Nature, it be not Injur'd. There is (for example) great Beauty in a certain Squareness in pronouncing a Feature, or any part of a Figure ; This some have carried to an Excess, and have thereby discover'd they knew Something,
but

but not Enough ; which is the Case in many other Instances. What is here said of Drawing, is applicable also to Colouring.

The Draperies must have broad Masses of Light, and Shadow, and noble large Folds to give a Greatness ; and These artfully subdivided, add Grace. As in that Admirable Figure of S. Paul Preaching, of which I have already spoken, the Drapery would have had a Greatness if that whole Broad Light had been kept, and that part which is flung over his Shoulder, and hangs down his Back had been omitted ; but That adds also a Grace. Not only the large Folds, and Masses must be observ'd, but the Shapes of 'em, or they may be Great, but not Beautiful.

The Linnen must be Clean, and Fine ; the Silks, and Stuffs new ; and the Best of the Kind.

Lace, Embroidery, Gold and Jewels must be sparingly employ'd. Nor are
O Flower'd

Flower'd Silks so much us'd by the best Masters as Plain ; nor These so much as Stuffs, or fine Cloth ; and that not to save themselves Trouble, of which at the same time they have been profuse enough. In the Cartons *Rafaëlle* has sometimes made Silks, and some of his Draperies are Scollop'd, some a little Strip'd, some Edg'd with a kind of Gold Lace, but Generally they are Plain. Tho' he seems to have taken more Pains than needed in the Landscapes, as he has also in those Badges of Spiritual Dignity on the Heads of Christ, and the Apostles : But these, as all other Ensigns of Grandeur, and Distinction, as they have been Wisely Invented to procure Respect, Awe and Veneration, give a Greatness, as well as Beauty to a Picture.

'Tis of Importance to a Painter to consider well the Manner of Cloathing his People. Mankind have shewn an infinite Variety of Fancy in this, and for

for the most part have Disguis'd rather than Adorn'd Humane Bodies. But the truest Taste in this Matter the Antient *Greeks*, and *Romans* seem to have had ; at least the great Idea we have of those brave People prejudices us in Favour of whatever is Theirs, so that it shall appear to Us to be Graceful, and Noble : Upon either of which Accounts, whether of a Real, or Imagin'd Excellence, That *manner* of Cloathing is to be chosen by a Painter when the Nature of his Subject will admit of it. Possibly Improvements may be made, and should be Endeavour'd, provided one keeps this Antique Taste in View, so as to preserve the Benefit of Prejudice just now spoken of. And This very thing *Rafaëlle* has done with great Success, particularly in the Cartons. Those that, in representing ancient Stories, have follow'd the Habits of their Own Times, or gone off from the Antique, have suffer'd by

it ; as *Andrea del Sarto*, (who first led the way) and most of those of the *Venetian School* have done.

But howsoever a Figure is clad,
This General Rule is to be observ'd,
*That neither must the Naked be lost
in the Drapery, Nor too conspicuous ;*
as in many of the Statues, and Bas-
Reliefs of the Ancients, and (which
by the way) they were forc'd to, be-
cause to have done otherwise would
not have had a good Effect in Stone.
The Naked in a Cloathed Figure is
as the Anatomy in a Naked Figure ;
it should be shewn, but not with Af-
fection.

Portrait-Painters seeing the Dis-
advantage they were under in fol-
lowing the Dress Commonly worn,
have Invented One peculiar to Pi-
ctures in their Own way, which is a
Composition partly That, and part-
ly something purely Arbitrary.

Such is the ordinary Habit of the
Ladies, that how becoming soever
they

they may be fancy'd to be as being worn by Them, or what we are Accustomed to, or upon whatever other account, 'tis agreed on all hands that in a Picture they have but an Ill Air ; and accordingly are reject-ed for what the Painters have introduc'd in Lieu of it, which is indeed Handsome, and perhaps may be Improv'd.

In the Gentlemens Pictures the Case is very different, 'tis not so easy to determine, as to their Drapery.

What is to be said for the Common Dress is, That

It gives a greater Resemblance ;
and

Is Historical as to That Article.

The Arguments for the Other are,
That

They suit better with the Ladies Pictures, which (as has been observ'd) are universally Thus dress'd ;

They are not so affected with the
O 3 Change

Change of the Fashion as the Common Dress ; And

Are Handsomer ; that is, have more Grace, and Greatness.

Let us see how the Case will stand, this latter Consideration of Handsomness being for the present set aside.

The first Argument in Favour of the Arbitrary Loose Dress seems to have no great Weight ; Nor is there so much as is commonly Thought in the second ; because in those Pictures which have that Kind of Drapery so much of the Dress of the Time is always, and Must be retain'd, and that in the most Obvious, and Material Parts, that they are influenc'd by the Change of Fashion in a manner as much as those in the Habit commonly worn. For Proof of this I refer you to what was done when the great Wiggs, and spreading huge Neckcloaths were in Fashion. So that here does not seem

to

to be Weight enough to balance against what is on the other Side, even when the greatest Improvement as to the Colour, or Materials of the Common Dress is made, for still there will be a sufficient Advantage upon account of Resemblance, and History to keep down the Scale.

Let us now take in the Argument of Grace, and Greatness, and see what effect that will have.

The Way to determine Now is to fix upon the Manner of following the Common Dress, whether it shall be With, or Without Improvement, and in what Proportion : This being done, Let That you have fix'd upon be compar'd with the Arbitrary, Loose Dress in Competition with It, and see if the Latter has so much the Advantage in Grace and Greatness as to over-balance what the other had when These were not taken in : If it has, This is to be chosen ; if not, the Common Dress.

Thus I have put the Matter into the best Method I was able in order to assist those concern'd to determine for Themselves, which They can Best do, Fancy having so great a Part in the Affair. And so much for this Controversy.

There is an *Artificial Grace and Greatness arising from the Opposition of their Contraries*. As in the Tent of *Darius* by *Le Brun*, the Wife and Daughters of that Prince owe something of their Beauty, and Majesty to the Hideous Figures that are about them. But a greater Man than *Le Brun* seems to have condescended to be beholden to this Artifice in the Banquet of the Gods at the Marriage of *Cupid* and *Psyche*, for *Venus* which comes in Dancing is surrounded with Foyles, as the *Hercules*, the Face of his Lyon's Skin, *Vulcan*, *Pan*, and the Mask in the Hand of the Muse next to her. Some Subjects carry This Advantage along with them; as the Story of *Andromeda* and the Monster;

ster ; *Galatea* with the *Tritons* ; and in all such where the two Contraries, the Masculine, and Feminine Beauties are oppos'd, (as the Figures of *Hercules* and *Dejanira* for Instance) These mutually raise, and strengthen each others Characters. The Holy Family is also a very Advantageous Subject for the same Reason. I need not enlarge here ; the Artifice is well known, and of great Extent ; 'tis practis'd by Poets, Historians, Divines, &c. as well as Painters.

What I have hitherto said will be of little Use to him who does not Fill and Supply his Mind with Noble Images. A Painter should therefore read the Best Books, such as *Homer*, *Milton*, *Virgil*, *Spencer*, *Thucydides*, *Livy*, *Plutarch*, &c. but chiefly the Holy Scripture ; where is to be found an inexhaustible Spring, and the greatest Variety of the most Sublime Thoughts, Express'd in the noblest Manner in the World. He should
also

also frequent the Brightest Company, and avoid the rest : *Rafaëlle* was perpetually conversant with the finest Genius's, and the Greatest Men at *Rome* ; and such as these were his intimate Friends. *Giulio Romano*, *Titian*, *Rubens*, *Van-Dyck*, &c. to name no more, knew well how to set a Value upon themselves in this Particular. But the Works of the best Master in Painting, and Sculpture should be as a Painter's Daily Bread, and will afford him Delicious Nourishment

Good God, what a Noble Spirit has Humane Nature been honour'd with ! Look upon what the Ancients have done ; Look into the Gallery of *Hampton-Court* ; Turn over a Book of well-chosen Drawings, then will it be found that the Psalmist was Divinely Inspir'd when applying himself to his Creator, he said of Man, *Thou hast made him a little lower than the Angels*, *Thou hast crown'd him with Glory, and Honour !* If

If I had been shewn a Picture of *Rafaëlle* (said *Carlo Maratti* to a Friend of mine) and not having ever heard of Him, had been told 'twas the Work of an Angel, I should have believ'd it. The same Friend assur'd me he had seen an Entire Book consisting of about two or three hundred Drawings of Heads which the same *Carlo* had made after that of the *Antinoüs*, and which he said he had selected out of about ten times the Number he had drawn after that one Head; but confess'd he had never been able to reach what he saw in his Model. Such was the Excellency of the Sculptor! and such the Diligence, Perseverance, and Modesty of *Carlo*!

The Ancients possess'd Both the excellent Qualities I have been treating of, among whom *Apelles* is distinguish'd for *Grace*. *Rafaëlle* was the Modern *Apelles*, not however without a prodigious Degree of Greatness. His Style is not Perfectly
Antique,

Antique, but seems to be the effect of a Fine Genius accomplish'd by Study in that excellent School ; 'Tis not Antique, but (may I dare to say it) 'tis Better, and that by Choice, and Judgment. *Giulio Romano* had Grace, and Greatness, more upon the Antique Taste, but not without a great Mixture of what is peculiarly his Own, and admirably Good, but never to be imitated. *Polydore* in his best things was altogether Antique. The old *Florentine* School had a kind of Greatness that like *Hercules* in his Cradle promis'd Wonders to come, and which was accomplish'd in a great Measure by *Leonardo da Vinci* ; (who also had Grace) but more fully, and perfectly by *Michelangelo Buonarota* : His Style is his Own, not Antique, but He had a sort of Greatness in the utmost Degree, which sometimes ran into the Extream of Terrible ; though in many Instances he has a fine leasoning of Grace. I have a Wo-
man's

man's Head of him of a Delicacy hardly inferior to *Rafaëlle*, but retains the Greatness which was his proper Character. When *Parmeggiano* copy'd him, and flung in his own Sweetness, They together make a fine Composition, of which I have several Examples : I do'nt say however that they are preferable to what is entirely of *Michelangelo*, or even to what is entirely of *Parmeggiano*, especially his best ; but they are as if they were of another Hand, of a Character between both : For *Parmeggiano* was infinitely sweet ! Grace shines in all he touch'd, and a Greatness supports it, so as one would not wish him other than he is ; His Style is entirely his Own, not in the least Modern, nor very much upon the Antique : What he did seems to flow from Nature, and are the Ideas of one in the Golden Age, or State of Innocence : I have a great many Drawings of him, and but two or three

three where Blood, or Death is concern'd, and in those 'tis evident he did what his Genius was not fit for. *Baccio Bandinelli* had a Great Style, and sometimes not without Grace. *Correggio* had Grace not inferior to *Parmeggiano*, and rather more Greatness ; but different in both from Him, and from the Antique : What he had was also his Own, and was chiefly employ'd on Religious Subjects, or what had nothing Terrible in them. *Titian*, *Tintoret*, *Paolo Veronese*, and others of the *Venetian* School have Greatness, and Grace, but 'tis not Antique , however 'tis *Italian*. *An- nibale Carracci* was rather Great, than Gentile ; tho' he was That too ; and *Guido's* Character is Grace. *Rubens* was Great, but rais'd upon a *Flemish* Idea. *Nicholas Poussin* was truly Great, and Graceful, and justly styl'd the *French Raphaëlle*. *Salvator Rosa's* Landscapes are Great, as those of *Claude Lorrain* are Delicate : Such is
the

the Style of *Filippo Laura* ; that of the *Borgognone* is Great. To conclude, *Van-Dyck* had something of both these good Qualities, but not Much, nor Always ; He generally kept to Nature, chosen in its best Moments, and something Rais'd, and Improv'd ; for which reason he is in That particular, and when he fell not lower, the best Model for Portrait-Painting, unless we prefer a *Chimæra* of the Painter, to a True, or at most a Civil Representaton of our Selves, or Friends ; and would have a Cheat put upon Posterity ; and our Own, or Friends Resemblance lost, and forgotten for the sake of it.

As in Reasoning a Man ought not to rest upon Authorities, but to have recourse to those Principles on which Those are, or ought to be founded, so to rely upon what others have done is to be always Copying. *A Painter therefore should have Original Ideas of Grace, and Greatness, taken from his*
Own

Own Observation of Nature, under the Conduct, and Assistance however of those who with Success have trod the same Path before him. What he sees Excellent in Others he must not Implicitly follow, but make his Own by entering into the Reason of the thing, as those must have done who Originally produced that Excellence ; for such things happen not by Chance.

The Notions of Mankind vary in relation to Beauty, and in some particulars with respect to Magnanimity : It may be worth a Painter's while to observe what were those the Ancients had in these Matters, and then to consider whether they agree with the Present Taste, and if they do not, whether They, or We are in the Right, if it can be determin'd by Reason ; If it depends upon Fancy only, then let him consider whether the Prejudices we are apt to have for the Ancients will Balance against the
Opinion

Opinion of the Present Age. As to the Draperies the Ancients must be studied with Caution, as has been already noted.

Insteād of making *Caricaturaes* of Peoples Faces (a Foolish Custom of Burlesquing them, too much used) Painters should take a Face, and make an Antique Medal, or Bas-Relief of it, by divesting it of its Modern Disguises, raising the Air, and the Features, and giving it the Dress of those Times, and suitable to the Character intended. Our Nation is allow'd on all hands to furnish as proper Models as any other in the World, with respect to External Grace and Beauty : Nor perhaps can Ancient *Greece* or *Rome* boast of Brighter Characters than we ; Would to God we had not also as Great Instances of the Contrary !

Lastly, *A Painter's Own Mind* should have Grace, and Greatness ; That should be Beautifully, and Nobly form'd.

*So much the rather thou Cælestial Light
Shine Inward, and the Mind thro' all her Powers
Irradiate, There plant Eyes, all Mist from Thence
Purge, and disperse, that I may see, and tell
Of things Invisible to Mortal Sight.* Milton.

When the Mind enjoys Tranquility, and Repose; when it is Pleas'd and Joyous, then is the Season for Great, and Beautiful Ideas.

*Not Frighten'd, or Asham'd with Retrospect
To View the Annals of a Chequer'd Life;
Nor with Anxiety inquisitive
What Future Times, in This, or Other Worlds
May possibly produce; Resign'd to Fate,
Eternal Reason, God's Unerring Will,
Directing All, Past, Present, and To come.*

————— In Present things
Enjoying all that is to be Enjoy'd
(With unpolluted Heart, and Hands) The rest
With Patience bearing 'till there comes a Change:
For Good in the Barometer of Life
Ascends, and Falls, nor ever Fix'd remains:
But every Season has peculiar Sweets,
Or More, or Less, which he who can extract,
And Feed upon has learn'd the Art To Live.

*Content, believing all that Is, is Right,
The Will of him who rules the Universe;
Nor could have been Prevented, or Delay'd.*

Neither

*Neither in vain Regretting what is Past,
Nor with Impatience Wishing for a Day
Hid in the Womb of Time. —*

*I live not on To Morrows : (Airy Food !)
To Day is Mine, but whose They are Fate knows.*

Some People may fancy 'tis of Use to them to Depreciate, and be out of Humour with every thing ; 'Tis of none to Painters : They ought to view all things in the Best Light, and to the greatest Advantage ; They should do in Life as I have been saying they must in their Pictures ; not make Caricaturaes, and Burlesques ; not represent things Worse than they are ; not amuse themselves with Drollery, and Buffoonery ; but Raise, and Improve what they can, and carry the rest as high as possible.

*Thee I behold, I hear Thy Praises sung,
I find Thy Will fulfill'd perpetually ;
Rejoycing, and Triumphant in my Joy ;
Adoring, Praising, Loving, Serving Thee.
As when the Patriarch in Vision saw*

*Cœlestial Inhabitants descend
 From Heaven by Steps, and thitherward return
 Started from Sleep, and suddenly cry'd out,
 This is the Gate of Heaven ; I who see,
 Not Dream I see, not Angels, but Thyself ;
 And Hear, not Dream I hear thy Praises sung :
 Who find thy Will is here fulfill'd, and join
 In Adoration, Joy, Obedience, Love,
 Discover, and Possess a Heaven on Earth.*

Next to Genius and Industry, Virtue is the best Qualification a Painter can have : This, as it is truly Great, and Lovely, as it arises from the Wisest, and most Noble Sentiments, it produces Such ; and a Mind impregnated with These is the most likely to Conceive, and Execute what one Polluted, and Incumbred with Vice cannot. A Virtuous Man has generally more Tranquillity, Health, and Vigour, and consequently Fewer Interruptions, and Difficulties, and makes the best Improvement of All his Time ; so that the Common Complaint of the Shortness of Life, with Respect to the Attainment of Arts, and the Accomplishment

plishment of Great Designs, is not so Just as it Seems to be ; 'Tis Short, but Men contract it by their own Mismanagement.

I know it will be said that Great, and Lively Spirits are Naturally subject to violent Passions, and Appetites, and difficult to be kept in due Bounds : But is not This because there is not yet Strength of Mind Enough ? And tho' there has been Great Vicious Men, would they not have been Greater had they been Virtuous ? As to Painters, 'tis true, many of them have been a Scandal to their Profession ; but These are of the Lowest Class of the Considerable Painters : Those whose Works we so highly esteem were Men of Solid Sence, and Virtue ; Or if some of them were not free from all Vice, their Faults were Such as are the most Excusable, Such as the best Minds are susceptible of ; This hindered them not from being Great

P 3

Men

Men indeed ; however 'tis Undeniable, had they arriv'd to a Strength of Mind so as to be Virtuous Throughout, they had been Greater Painters than they were ; and the World would have been better furnished, and more Enriched, and Adorned with their Works.

A Painter ought to have a Sweet, and Happy Turn of Mind, that Great, and Lovely Ideas may have a Reception there ; and These enlarge that Happiness themselves were derived from ; they nourish their Amiable Parent, and both mutually Cherish each other. Few other Professions have this Advantage ; Lawyers, Physicians, and Divines are frequently engag'd in such Circumstances, which tho' Custom may render Tolerable, can never be Agreeable ; And moreover have to do with People too often when they are out of Humour : Those a Painter has to do withal are always in
good

good Humour, or will seem to be so ; and his Own Head is fill'd with the Noblest Thoughts of the Deity, the bravest Actions of Mankind in all Ages, the Finest, and most Exalted Ideas of Humane Nature, and he is to observe all the Beauties of the Creation, This if he has a true *Pittoresque* Taste of Pleasure will contribute exceedingly to produce this Happy State of Mind which is so necessary to him. How great a Variety soever there may be in Men's Tastes of Pleasure, and what Unhappy Mixtures soever they may make, This will be generally allow'd to be Delightful. And there is one Particular which I will remark, because I believe 'tis not commonly taken notice of ; and this is the vast Advantage the Sight has above the other Senses with respect to Pleasure ; Those receive it, but 'tis by Starts, and Flashes, with long Insipid Intervals, and frequently Worse ;

But the Pleasures of the Eye are like those of Heaven, Perpetual, and without Satiety ; and if Offensive Objects appear we can reject them in an instant. 'Tis true other Men may See as well as a Painter, but not with Such Eyes ; a Man is Taught to See as well as to Dance, and the Beauties of Nature open themselves to our Sight by little and little, after a long Practice in the Art of Seeing. A judicious well-instructed Eye sees a wonderful Beauty in the Shapes and Colours of the Commonest Things, and what are comparatively inconsiderable ; Nay such a one will discover something Pleasing in what Another Finds only Poverty, or Deformity : but the Sky alone is capable of giving a Degree of Pleasure sufficient to Balance against a great many of the Inconveniencies, and Miseries of Life.

I am very sensible as all Created Beings in the Universe seek Pleasure
as

as their Chiefest Good, There is an infinite Variety of Tastes with relation to it : Every Species has Some peculiar to themselves, and Man is in this an Epitome of the Whole ; There are certain Classes amongst them who can no more relish, or enjoy, the Pleasure of Others than a Fish can those of a Bird, or a Tyger of a Lamb : An Enthusiast that shuts himself up in a Monastery does not Forsake, but Pursue Pleasure as eagerly as a *Debauché*, only Both reject what the Other calls Pleasure, but which ~~Themselves~~ ^{They} as their Minds are constituted, cannot Enjoy, for what ~~Themselves~~ ^{They} Can have, and relish ;

*I will not bolt this matter to the Bran
As Bradwardine, and Holy Austin can,*

Dryden.

because 'tis not my present Business,
which is only to oblerve, That tho'
another Man may possibly despise
what I have been speaking of as a
Delicious

Delicious Enjoyment He that is incapable of This kind of Pleasure has not a Mind truly Turn'd for Painting.

But not only that the Mind may be at Liberty, and in Humour to apply it self to the Fine Ideas necessary to Painters, and that it may be fill'd with the Noblest, and most Beautiful Sentiments, They should have Grace and Greatness There in order to put those Properties into their Works: For (as it has been observ'd by Others before me, and must be true in the main from the Nature of things) *Painters paint Themselves*. A Trifling Spirit will naturally look about for, and fix upon something Comical, and Foppish if it be to be found, and will Imagine it if it be not ; That to Him, is what Great, and Beautiful is to another whose Mind has a better turn. One will overlook, and debase a Fine Character, the other will Raise a
Mean

Mean one. *Do Men gather Grapes of Thorns, or Figs of Thistles?* Suppose one well acquainted with the several Styles of *Rafaëlle*, and *Michelangelo*, but a Stranger to their Characters; and let him be told that one of these Artists was a Fine Gentleman, Good-natur'd, Prudent, Modest, a Companion, and Friend of the greatest Men, whether for Quality, or Wit, then at *Rome*, and a Favourite of *Leo X.* the Politest Man in the World; and that the other was Rough, Bold, Fierce, &c. that He, and *Julius II.* (the most Impetuous Spirit alive) mutually Lov'd each other; I say let such a one be told this, it would be impossible for him not to know which was the Work of *Rafaëlle*, and which of *Michelangelo*. One might make the same Experiment upon others with the like Success.

That the *Greeks* have had a Beauty, and Majesty in their Sculpture, and Painting beyond any other Nation

tion is agreed on all hands ; The Reason is They Painted, and Carv'd Themselves. When you See, and Admire what they have done Remember *Salamis*, and *Marathon*, where they Fought, and *Thermopylæ* where they Devoted themselves for the Liberty of their Countrey ; Go Stranger tell the Lacedemonians we lye here by their Command was written on the Graves of these latter. When at the Theatre in a Play of *Æschylus* something was said which favour'd of Impiety the whole Audience took Fire, and rose at once, crying out Let us destroy the Reproacher of the Gods : *Amyntas* his Brother immediately leap'd upon the Stage, and produced his Shoulder from whence he had lost his Arm at the Battle of *Salamis* ; alledging also the Merit of his other Brother *Cynægirus*, who at the same time bravely sacrific'd himself for his Countrey ; The People unanimously condemn'd *Æschylus*, but gave his
Life

Life to his brother *Amyntas*. These were *Greeks* ! These were the People who shortly after carry'd Painting, and Sculpture to so great a Height ; It was such Men as These who had that prodigious Grace, and Greatness in their Works which we so justly admire. Other Nations have had greater Advantages than They, except in This, but Magnanimity was their Characteristick.

The Ancient *Romans* fill the second Place ; Grace, and Greatness is also in their Works, for they were a Brave People ; but they confess'd the Superiority of the Other in condescending to be their Imitators.

Longinus says the *Iliad* of *Homer* is the Flowing, and the *Odysses* the Ebbing of a great Ocean. The same may be said of the Ancient, and Modern *Italians*.

O *Rome* ! thou happy Repository of so many Stupendious Works of Art which my Longing Eyes have
never

never seen, nor shall see, Thou wert Fated to be the Mistress of the World ! when (as in the Natural Course of Sublunary Things it must happen) Thou couldst no longer Support an Empire Rais'd, and Maintain'd by Arms, Thou (upon a Foundation Improbable enough at first sight, and without attentively considering the Folly, Credulity, and Superstition of the Bulk of Mankind) hast Rais'd Another, of a different Nature indeed, but of vast Extent, and Power ; and Govern'd at Ease, and without Hazard : 'Tis one of the most Amazing Instances of Humane Policy that the World ever saw ! No wonder then that as Ancient *Rome*, so Modern *Italy*, has carry'd Painting to such a Height.

Whatever Degeneracy may have crept in from Causes which 'tis not my present Business to enquire into, No Nation under Heaven so nearly resembles the Ancient *Greeks*, and
Romans

Romans as We. There is a Haughty Courage, an Elevation of Thought, a Greatness of Taste, a Love of Liberty, a Simplicity, and Honesty among us, which we inherit from our Ancestors, and which belong to us as *Englishmen* ; and 'tis in These this Resemblance consists. I could exhibit a long Catalogue of Soldiers, Statesmen, Orators, Mathematicians, Philosophers, &c. and all living in, or near our own Times, which are Proofs of what I advance, and consequently do Honour to Our Country, and to Humane Nature. But as I confine my self to Arts, and such as have an Affinity to Painting, and moreover avoid to mention on this Occasion the Names of any now Alive (though many of those I have in View will immediately occur to the Thoughts of every Man) I will only instance in *Inigo Jones* for *Architecture*, and *Shakespear*, and *Milton*, the one for Dramatick, the other for
Epic

Epic Poetry, and leave them to seat themselves at the Table of Fame amongst the most Illustrious of the Ancients.

A Time may come when Future Writers may be able to add the Name of an *English* Painter. But as it is in Nature where from the Seed is first produc'd the Blade, then the Green Ear, and lastly the Ripe Corn, so National Virtues sprout up first in Lesser Excellencies, and proceed by an Easy Gradation. *Greece*, and *Rome* had not Painting and Sculpture in their Perfection till after they had exerted their Natural Vigour in Lesser Instances. I am no Prophet nor the Son of a Prophet ; But considering the Necessary Connection of Causes and Events, and upon seeing some Links of that Fatal Chain, I will venture to pronounce (as exceedingly Probable) That if ever the Ancient Great, and Beautiful Taste in Painting revives it will be in *England* :

land : But not till *English* Painters, Conscious of the Dignity of their Countrey, and of their Profession, resolve to do Honour to Both by Piety, Virtue, Magnanimity, Benevolence, and Industry ; and a Contempt of every thing that is really Unworthy of them.

And now I cannot forbear wishing that some Younger Painter than my self, and one who has had Greater, and more Early Advantages would exert himself, and practise the Magnanimity I have been recommending, in this Single Instance of Attempting, and Hoping only to equal the greatest Masters of whatsoever Age, or Nation. What were They which We are not, or May not be ? What Helps had any of Them which We have not ? Nay We have Several which Some of Them were destitute of : I will only mention One, and that is a very considerable one ; 'Tis our Religion, which has open'd a

Q

New,

New, and a Noble Scene of Things ;
 we have more Just, and Enlarg'd
 Notions of the Deity, and more ex-
 alted ones of Humane Nature than
 the Ancients could possibly have :
 And as there are some Fine Charact-
 ers peculiar to the Christian Religi-
 on, It moreover affords some of the
 Noblest Subjects that ever were
 thought of for a Picture.

Of the SUBLIME.

—————Higher Argument
*Remains, sufficient of it self to raise
 That Name, unless an Age too late, or Cold
 Climate, or Tears damp my intended Wing
 Depress'd, and much it may if all be Mine,
 Not her's, who brings it nightly to my Ear.*

Descend from Heav'n Urania.

Milton.

THE Sublime is much talk'd
 of, but what is meant by that
 Term * is not well agreed on ; for
 which Reason, before I make use of
 it,

* See Boileau's Works, Tom. II.

it, I will take the Privilege that every Man has of explaining his own Meaning ; I will say What I understand by it, and Why I do so, and that without entring into a formal Dispute upon any point wherein I differ from Others : And as 'tis chiefly used with relation to Writing, I will first consider it in That View.

By the Sublime in General I mean the most Excellent of what is Excellent, as the Excellent is the Best of what is Good. The Dignity of a Man consists chiefly in his Capacity of Thinking, and of Communicating his Ideas to another ; *The Greatest, and most Noble Thoughts, Images, or Sentiments, Convey'd to us in the Best chosen Words,* I take therefore to be the Perfect Sublime in Writing ; the Admirable, the Marvellous.

But as there may be Degrees even in the Sublime, something short of the Utmost may be also Sublime.

Thought, and Language are two distinct Excellencies : There are Few that are capable of adding Dignity to a Great Subject, or even of doing Right to Such a one ; in Some Cases None : The Bulk of Mankind conceive not Greatly, nor do they know how to Utter the Conceptions they have to the best Advantage ; and those that have Higher Capacities exert them but Rarely, and on Few Occasions : Hence it is that we so justly admire what is so Excellent, and so Uncommon.

The Great manner of Thinking (as Thought in General) is either pure Invention, or what arises upon Hints suggested from without.

That in the Beginning God Created the Heavens, and the Earth, had been a Noble Thought had it been Invention,

vention, and More or Less So as the Inventor had Understood it Himself: And if he had gone about to Convey that Idea to Others, it might have occasion'd More to Explain, and Illustrate It.

As this Original Thought was convey'd to *Moses* by Inspiration, and to Us very Concisely by him, (supposing he had said no more of it than these Words) though it could not but have appear'd Great to any one that conceiv'd Tolerably, it would have done so More, or Less according to the different Capacities of Men, and their several manners of Thinking; and which would have given Scope to Invention, tho' the first Hint was from Another. For Creation may be conceiv'd as the producing of this Globe, and its Inhabitants, and of the Sun, Moon, and Stars, and that out of Nothing; Or as the Formation of these Things from a Chaos; Or as the

Original of Universal Matter ; Or
 Lastly, as * together with That, Mo-
 dify'd as we see it, of all Spiritual
 Beings ; that is, of all Sorts of
 Existences whatsoever, God him-
 self excepted, who must be con-
 ceiv'd to be Perfect, and Happy,
 tho' Alone existing Eternal Ages
 before this great Revolution.

To be Sublime the Thought
 must be Great : What is Mean, and
 Trifling is Incapable of it : There
 must be Something that Fills the
 Mind, and that with Dignity.

And

** God spake, and Angels, and Archangels were,
 And Spirits Immortal first began to Be ;
 All but Himself, He ever Liv'd, and Must,
 In full Perfection, Happy tho' Alone.*

*God spake, the void Immense was full, and
 Worlds,*

*And Peopled Worlds Innumerable shone ;
 Nature, tho' Unexisting heard him call,
 Being, Life, Substance, Form, receiv'd with Joy,
 This Moment was Not, and this Moment Was,
 And God was ALL IN ALL.*

And 'tis not Necessary that such Thoughts are strictly Just, and Philosophical in all Cases: That of the Creation I have been speaking of, as 'tis Great in what Sense soever 'tis understood, though the Different Senses are not Equally so, yet Any of them may be Sublime, notwithstanding the Old Maxim, *From Nothing, Nothing*, since if it were True, it is not Obvious and well Known. So all we can say of God is Infinitely short of what he is; But the Utmost that can be said, even that (Comparatively) Low Idea of God, as it is the Best that can be had of that most Sublime Being, or rather the Only Sublime one when compar'd with All others, must be esteem'd Sublime.

But tho' Greatness is Essential, and Truth is not, a Great, and Useful Truth is preferable to what is but Equally Great, and either not True, or not of Use: A Great Idea

of the Power of God may be Sublime as well as another of his Goodness, but the Latter will have a Beauty in it to Us which is wanting in the Former. *Thus saith the High and Lofty one that inhabiteth Eternity, whose Name is Holy, I dwell in the High, and Holy Place with him also that is of a Contrite, and Humble Spirit, to revive the Spirit of the Humble, and to revive the Heart of the Contrite ones, would therefore be preferable upon That account to Let there be Light, and there was Light, if they were Otherwise Equal.*

We know so little of what is possible to be, even on our own Globe, that there is a great Latitude as to Images, even when what is said is to be Litterally taken ; as for Hyperboles, and other Figures, every one knows they give Scope enough ; however, in either Case, what is Absurd, or Ridiculous must be avoided. But the Sentiments must be

be Just, and Rational to be Sublime; Thus far Truth is Necessary, or at least Natural Probability; the Sentiments must be Such as 'tis suppos'd a Man might have, and if he had he would not be Extravagant, and Romantick; whether ever any Man had really such, or at least Practis'd accordingly, is not so material. That which they say is imputed to St. *Augustine*, *If I was Lord God, and He Bishop of Hippo, I would become Bishop of Hippo that He might be Lord God*, is a Profane Rant, not a Sublime Sentiment. The Father of the *Horatij* in the Tragedy of *Corneille* has carry'd Magnanimity to the Utmost Height; when he was told two of his Sons were kill'd, and the other Fled, he regrets not the Loss of the Two, but all his Concern is for the Shameful Flight of the Other; *One against Three! What would you have had him done? Dy'd.* Perhaps *Hudibras* said a Wiser thing, tho' as

'tis

'tis Ludicrously spoken it could not have been Sublime had the Sentiment been Great, as well as Just:

*He that runs may fight again,
Which he can never do that's Slain.*

But this of the Old Man is truly Sublime tho' upon the very Borders of Extravagance, for the Sentiment is Noble ; and tho' it were Really Unreasonable, the Manners of the Antient Romans would justify it ; Notwithstanding all which, Boileau, where I find this Passage has furnish'd me with another more Beautiful, because as Great, and More Rational : He cites it from the *Athaliah* of Racine as an Instance of the Perfect Sublime in all respects. Abner represents to the High Priest that *Athaliah* was enraged against Himself, and all the Levitical Order ; His Answer is

* *Celui qui met un frein à la fureur des flots
Sait aussi des mechans arrêter les Complots
Soumis avec respect à sa volonté Sainte,
Je crains Dieu, cher Abner, & n'ai point
d'autre crainte.*

Supposing an Equal degree of Greatness, where there is most Solidity there is most Beauty, 'tis the most Sublime.

As the Thoughts, so the Language of the Sublime must be the most Excellent ; What That is is the Question : Whether it be confin'd to the Florid, to Magnificent, and Sonorous Words, *Tours*, Figures, &c. or whether Brevity, Simplicity, or even Common, and Low Words are that the Best on some Occasions.

Poetry, History, Declamation, &c. have their peculiar Styles, but the Sublime (as our High Court of Parliament is not under the Restrictions which

* *He who the Ocean's Violence restrains,
Within due Bounds Men's Wickedness contains
What God inflicts with Reverence I bear,
And fearing Him can have no other Fear.*

which Inferiour Courts are) is not limited to any particular Style: The Best is the Sublime Language, and that is Best that sets the Idea in the Strongest Light; That is the great End, and Use of Words; but if those that please the Ear do Equally serve that Purpose, no doubt they are preferable, but not otherwise. Plain and Common Words paint a great Image sometimes stronger than any Other.

————— *We are such Stuff
As Dreams are made on, and our Little Life
Is rounded with a Sleep.*

* Shakespear's *Tempest*.

————— *To me comes a Creature,
Sometimes her Head on one Side, some another,
I never saw a Vessel of like Sorrow
So fill'd, and so becoming: in pure white Robes,
Like very Sanctity she did approach
My Cabin where I lay; thrice bow'd before me,
And (gasping to begin some Speech) her Eyes
Became two Spouts —————*

* Τὶ δὲ τις? τί δ' οὐ τις? σκιαῶς ἕναρ ἀνθρώπου,
*What is Some-body? What is No-body? Man
is the Dream of a Shadow.*

Pindar.

————— *And so with Sbricks.*
She melted into Air—————

The Winter's Tale.

And more than Eccho talk'd along the Walls.

Pope's Abclard.

*Ob now does Death line his dead Chaps with
 Steel*

*The Swords of Soldiers are his Teeth, his Phangs,
 And now he Feasts mounthing the Flesh of Men
 In Undetermin'd Diff'rences of Kings.*

King John.

Low Language may sometimes debase the Idea, and draw down the Mind from its due pitch, but That being avoided the Sublime may come to us by that mean *Voi-ture*, the Image may have more Force than when describ'd in Greater Words: The Spouts which the Eyes of the Ghost in *Shakespear* are said to be, are Overlook'd, by the Mind's being fill'd with the Idea of the Gush of Tears pouring down; the Great Image bears so strongly upon us, as to drive out the Other; But if these Eyes had been compar'd to Rivers, Cataracts, or Seas, it
 would

would not have Touch'd like these Spouts.

Simplicity, and Brevity, even One word has sometimes more Force, and Beauty than the most Magnificent, and Sonorous Language, and the most Harmonious Periods.

The *Laconick* Answer of the Father of the *Horatij* I mention'd just now Doubles the Force of the Great Sentiment ; That Single Word is a Strong, and Masterly touch of the Pencil which paints the Mind Resolute, and Determin'd, better than the Finest Speech the Poet could have invented.

Let there be Light, and there was Light, consider'd only as an Historical Account of That part of the Creation admirably describes the thing, supposing the Change from Darkness was in an Instant ; More Words would have spoil'd the Image. *Milton* is more Diffus'd,
but

but then he paints not the Same thing, 'tis a very Different Image ; the Light according to Him came on Slowly.

*Let there be Light, said God, and forthwith
Light*

*Ethereal, first of things, quintessence pure
Sprung from the Deep, and from her Native
East*

*To journey thro' the Airy Gloom began,
Spher'd in a radiant Cloud, for yet the Sun
Was not ; she in a cloudy Tabernacle
Sojourn'd the while——*

Here the Slow Description paints the Motion of the Light as of a Vapour exhal'd from the Earth, and rising, and increasing by Little, and Little, 'tis as the Dawning of the Day behind the Hills ; That of *Moses* is Lightning, or a Magazin that has taken fire on a sudden, it Flashes in your Face as you read.

But this is the least important Image in the Inspired Writer, and the least Instance of the Conciseness of his Style in this Place, for what is

Im-

ImPLY'd is a vast Idea of the Power of God, Whose Word in an Instant produced so Noble, and so Useful a Creature as Light; The Words I have used, or much Better, the Best that could have been chosen, could not have struck the Imagination so Strongly as this Hint has done.

This way of expressing a thing not Directly, but by a *Tour*, is very Poetical, and Sublime. I will give another Instance of it. *How Beautiful upon the Mountains are the Feet of him that brings glad Tidings !* The Image here given is of no Consequence ; what is intended is a Dry Precept ; *Take care to be a Messenger of Good News only if you would be acceptable ;* But This way of giving it gratifies the Mind with a Great, and Pleasing Image, and no less enriches it with a most Useful Instruction.

That the Florid, Poetick, or Heroick Style has also its Beauties, is so far from being doubted, that Some
have

have confin'd Sublimity to It only; and when it is Sustain'd by a Great Thought, and Best conveys That, and so serves Both purposes, Use, and Delight, 'tis then preferable, never Else: Apply it to Non-sense 'tis Nauseous; to a Low Trivial Thought 'tis so far from Raising it that it makes it Ridiculous; or he that reads is so if he is Cheated by it, and fancies the thing has more Sense in it than it really has, or then it would have appear'd to have had if it had not been Trick'd up with those improper Ornaments. Nay when 'tis used to Convey a Great Idea, and More is done than is Necessary to that End 'tis a Defect, not a Beauty: For even in This Style too great a Latitude must not be given to the Fancy; And tho' the Amplifications spread themselves all around, each of them in particular should be form'd as Concisely as the Nature of them will admit of.

In Milton's Description of the Devil, and his Host of Fallen Angels, there is a profusion of Ornament, particularly in Similes, but in each of them there is a great Oeconomy shewn in the Language, not a Word but is to the purpose.

*He above the rest
 In Shape, and Gesture proudly eminent
 Stood like a Tower ; his Form had yet not lost
 All her Original Brightness, nor appea'rd
 Less than Archangel ruin'd, and th' Excess
 Of Glory obscur'd : As when the Sun new ris'n
 Looks thro' the Horizontal Misty Air
 Shorn of his Beams ; or from behind the Moon
 In dim Eclypse Disastrous Twilight sheds
 On half the Nations, and with fear of Change
 Perplexes Monarchs. Dark'n'd so, yet shone
 Above them all th' Archangel : but his Face
 Deep Scars of Thunder had intrench'd, and Care
 Sate on his faded Cheek, but under Brows
 Of dauntless Courage, and considerate Pride
 Waiting Revenge ; Cruel his Eye, but cast
 Signs of Remorse, and Passion to behold
 The Fellows of his Crime, the Followers rather
 (Far other once beheld in Bliss) condemn'd
 For ever now to have their Lot in Pain,
 Millions of Spirits for his Fault amers't
 Of Heaven, and from eternal Splendors flung
 For his Revolt, yet Faithful how they stood
 Their Glory wither'd. As when Heaven's Fire
 Hath*

*Hath scath'd the Forest Oaks, or Mountain
Pines,
With singed Top their stately Growth, tho' bare,
Stands on the blasted Heath.—*

More than this had been too much. There is no such Danger in what follows, 'tis the Description of the Second Person in the Trinity, coming with his Celestial Attendants

————— *to Create New Worlds.*

*On Heav'nly Ground they stood, and from the
Shore*

*They view'd the Vast, immeasurable Abyss
Outragious as a Sea, dark, wastful, wild,
Up from the Bottom turn'd by furious Winds,
And Surging Waves as Mountains to assault
Heav'n's Heighth, and with the Centre mix the
Pole :*

*Silence ye troubled Waves, and thou Deep, peace,
Said then th' Omnific Word, your Discord end.*

*Nor staid, but on the Wings of Cherubim
Uplifted, in Paternal Glory rode
Far into Chaos, and the World Unborn ;
For Chaos heard his Voice.*

I have not given these Specimens of all the Several Styles as proofs that Each, or Any of them are the

Language of the Sublime, for That would be begging the Question, it not being prov'd that those Passages are Such ; On the contrary if any Style is a Bar to Sublimity where That is found the Passage cannot be Sublime ; But I have produc'd These to shew that any of the several Styles may be Best on some Occasions ; and if That appear, sure it will not be said that a Worse is the only Sublime, and that meerly for the sake of the Sound. The Sublimity of those several Styles is then establish'd. And this will prove that those Passages are also Sublime if there was no other Objection to their Sublimity but the Style, tho' it was not what I chiefly intended.

The only Reasons that can be given for a peculiarity of Style in the Sublime are, that as the Thought must be Great, the Language must be so too as best expressing such Thought ; and because the Musick
of

of the Words serve to the same purpose, and moreover Please. I own all this is Generally true: Why do we use the Term *Sublime*, and not *the very Best*, both which express the same thing, only that One Raises, and the Other Depresses the Idea? But I deny that 'tis Always thus; and only contend that when Low, Common Words, and a plain Style Best serves the main end of Language, 'tis Then, and only Then the Sublime Style. And when this happens the Pleasure that is wanting in the Sound is abundantly recompens'd by Observing the Judgment of him who made so wise a Choice.

There is a Beauty in Brevity, and Simplicity which sufficiently compensates for what it wants; the Mind is fix'd, as it were, to a point, and to the Sense; whereas 'tis apt to be dissipated by the Allurements

of a Florid Style ; and call'd off to the Lesser Beauties that enter no deeper than the Ear.

Longinus has furnish'd us with a Proof of the Advantage that Simplicity has above Ornament in his Account of the famous Text of *Moses* : Whether he never saw a true Copy, or that he has *encheri* upon it, He puts it thus : *And God said, What ? Let there be Light, and there was Light.* This particle, *What*, seems to have been a Flower stuck in by some Rhetorician, and that to awaken the Attention ; And so it might have been apply'd very justly when One of an Inferiour Character had spoke ; But when 'tis said God spake 'tis enough ; and to suppose any thing else necessary is to depress the Idea of the Speaker.

Having thus Explain'd, and as well as I could Justify'd my Definition, it appears that my Notion of
1
the

the Sublime differs from that of
 † Some Others : I confine it to Sense,
 and give a Latitude as to the Style ;
 They are for a certain Style, and al-
 low That a separate Sublimity,
 whatever the Thought be : We also
 differ in the Way of Supporting our
 several Notions ; I have built Only
 on Reason.

I confess after all it cannot be said
 with Certainty what Is, and what is
 not Sublime, because it cannot be
 said in all Cases what Thought is of
 that Supream Excellence, and that
 Such, or Such a Way of Expressing
 it is Best ; That must be judg'd of by
 every one for Himself, as on many
 other more Important occasions ; But
 what I have done may perhaps help

R 4

to

† See Longinus, Chap. 32, &c. Boileau's
*Definition of the Sublime in his 12th Critical
 Reflection on Longinus. Dissertation of Mr.
 Huet and le Clerc against Boileau, &c. Tho'*
*to say the Truth the two first of these in the
 places here cited speak contrary to what is the
 General tenour of their several Discourses.*

to clear that matter, at least it has shewn what I mean by the Term, and so prepar'd my way to what I chiefly intended, which was to speak of the Sublime in Painting. The Term indeed is not so Generally apply'd to That Art, but would have been had it been so Generally Understood, and so much treated on as Writing: For certainly the Supream Excellence in Painting is As worthy of that Distinction; and More so, as employing More of the Faculties peculiar to the Noblest Creature we are acquainted with.

And here I take the Sublime to be *the Greatest, and most Beautiful Ideas, whether Corporeal, or not, convey'd to us the most Advantageously.*

By Beauty I do not mean that of Form, or Colour, Copy'd from what the Painter sees; These being never so well Imitated, I take not to be Sublime, because These require little more than an Eye, and Hand,
and

and Practice. An Exalted Idea of Colour in a Humane Face, or Figure might be judg'd to be Sublime, could That be had, and convey'd to Us, as I think it cannot, since even Nature has not yet been Equall'd by the Best Colourists ; Here she keeps Art at a Distance whatever Courtship it has made to her. In Forms 'tis Otherwise as we find in the Antique Statues, which therefore I allow to have a Sublimity in them : And should do the same in regard to the same Kind, and Degree of Beauty if it were to be found in any Picture, as I believe it is not. Tho' in Pictures is seen a Grace, and Greatness, whether from the Attitude, or Air of the Whole, or the Head only, that may justly be Esteem'd Sublime.

'Tis to these Properties therefore as also to the Invention, Expression and Composition, that I confine the Sublime in Painting, and that as they are found in Histories and Portraits.

If

If the Story, Sublime in it Self, loses nothing of its own Dignity under the Painter's Hand ; Or if 'tis Rais'd, and Improv'd, which it cannot be if the Airs of the Heads, and Attitudes of the Figures are not conformable to the Greatness of the Subject : If Expedients, and Incidents are flung in, that discover an Elevation of Thought in the Master, And all is Artfully convey'd to us, whetherin a Sketch, or Drawing, or in a Finish'd Picture. This I esteem Sublimity in Painting. Nor less so, if a Noble Character is Given, or Improv'd ; a Character of Wisdom, Goodness, Magnanimity, or whatever Other Vertues, or Excellencies ; and that together with a Just and Proper Resemblance. But a Low Subject, and a Mean Character are Incapable of Sublimity ; As is the Best Composition when employ'd on Such.

When

When one speaks of the Sublime in Writing, the Instance proper to Illustrate, and Explain what is said concerning it may be set before your Eyes, and that without any Diminution of their Original Lustre. Painting has not this Advantage; Much of the Beauty will be lost in the Description how Artful soever; As who can describe the Air of the Head, whether as to its general Character of Grace, or Dignity, or those particular Ones of Wisdom, Goodness, Loveliness, or what are the effects of any Passion, or Emotion of Soul! Who can by Words shew what *Rafaëlle*, *Guido*, or *Vandyck* has done with their Pencils! I should for this reason have been sparing of Examples, if I had not already given many for other Purposes, but which are also Instances of the Sublime in Painting, and which are scatter'd up and down throughout all I have Written

on

on this Amiable Subject: But One, or Two I will add in This place. The First shall be from *Rembrandt*; and surely he has given Us such an Idea of a Death-Bed in one Quarter of a Sheet of Paper in two Figures with few *Accompagnements*, and in *Clair Obscure* only, that the most Eloquent Preacher cannot paint it so strongly by the most Elaborate Discourse; I do not pretend to Describe it, it must be Seen: I will however tell what the Figures, and the rest are. An Old Man is lying on his Bed, just ready to Expire; this Bed has a plain Curtain, and a Lamp hanging over it, for 'tis in a Little sort of an Alcove, Dark Otherwise, though 'tis Bright Day in the next Room, and which is nearest the Eye, There the Son of this Dying Old Man is at Prayers. O God! What is this World! Life passes away like a Tale that is Old. All is over with this Man, and there is such an Expression

pression in this Dull Lamp-Light at Noon-Day, such a Touching Solemnity, and Repose that these Equal any thing in the Airs, and Attitudes of the Figures, which have the Utmost Excellency that I think I ever saw, or can conceive is possible to be Imagined.

'Tis a Drawing, I have it. And here is an Instance of an Important Subject, Impress'd upon our Minds by such Expedients, and Incidents as display an Elevation of Thought, and fine Invention ; and all this with the Utmost Art, and with the greatest Simplicity ; That being more Apt, at least in this Case, than any Embellishment whatsoever.

The other Instance I promis'd shall be from *Federico Zuccaro* ; He has made an Annunciation, so as to give such an Idea as we ought to have of that Amazing Event, The Angel, and Virgin have nothing particularly

ticularly remarkable ; but Above is God the Father, and the Holy Dove with a Vast Heaven where are Innumerable Angels Adoring, Rejoycing, &c. On each Side sit the Prophets with Cartells on which are written their Predictions of the Miraculous Incarnation of the Son of God ; to all which are added little Emblems relating to the Blessed Virgin.

I am perhaps too much Prejudiced in favour of Painting, but however not so much but that I am ready to acknowledge that we have Few Instances, if Any of the Perfect Sublime, that is, where the Thought is so, and the manner of Conveyance Equal to it ; some Defects will always be found in the best Pictures, whereas there are Sublime Passages in Writers where the Words are not only the most Apt, and proper, but the most Beautiful : This nevertheless is to the honour of Our Art. No
Man

Man yet has arriv'd to Excellency in All the Parts of it : That is the Task of an Angel, or some Angelick Man, such as has not yet appear'd. *Rafaëlle*, and Others have reach'd the Sublime, and rose as high as *Homer*, or *Demosthenes* ; but you can never see, I say not an Intire Picture, or Figure, but even a Single Head without at the same time seeing Something amiss : Whereas in Writers you often have their Beautiful Parts Detach'd, and Perfect.

But the Sublime, as the Crown in the State hides all Defects ; it fills and satisfies the Mind, nothing appears to be wanting ; nothing to be amiss, or if it does 'tis easily forgiven. All Faults die, and vanish in presence of the Sublime, which when it appears is as † *the Sun traversing the Vast Desert of the Sky.*

Longinus

† *Pindar.*

Longinus rightly accounts for the Defects that are seen in Men that have attain'd Sublimity, their Minds (he says) intent upon what is Great cannot attend to Little things; and indeed the Life, and Capacity of a Man are Insufficient for Both, and even for All that is Great in Painting. But who would not rather be *Demosthenes*, than *Hyperides*, though One of these had no Faults, and the Other many? This Other had the Sublime! He was Admirable, not meerly Irreproachable: (I am still speaking after *Longinus*.) When we see the Sublime it Elevates the Soul, gives her a higher Opinion of her Self, and fills her with Joy, and a Noble kind of Pride, as if her self had produc'd what she is Admiring. It Ravishes, it Transports, and creates in us a certain Admiration, mix'd with Astonishment. And like a Tempest drives all before it.

— And

——— *And must confess to find
In all things else Delight indeed, but such
As us'd, or not works in the Mind no Change,
Nor Vebement Desire : ———*

——— *But Here
Far Otherwise transported I behold.
——— Here Passion first I felt,
Commotion strange, in all Enjoyments else
Superiour and Unmov'd.*

Milton.

In the foregoing Treatise I have been shewing what I take to be the Rules of Painting, and tho' Any one had understood, and practis'd them all, I must yet say *One thing is wanting, Go, and Endeavour to attain the Sublime. For a Painter should not Please only, but Surprise.*

Plus ultra was the Motto of the Emperour Charles V. whose Actions were of the Sublime kind, and, as Monsieur St. Evremont finely distinguishes, rather Vast, than Great: And this should be the Motto of all that apply themselves to any Noble Art, particularly of a Painter; He

S

must

must not propose like *Pyrrhus* to Conquer such a Countrey, then such a One, then Another, and then Rest, he must resolve like Time to be always going on, or

——— *Like the Pontick Sea
Whose Icy Current, and Compulsive Course
Ne'er knows retiring Ebb, but keeps due on
To the Propontick, and the Hellespont*

Shakespear.

He must be perpetually Advancing. And whatever Rules are given as Fundamental of the Art *Plus ultra* like a Golden Thread should be woven in, and run throughout the whole piece.

To be contented with Mediocrity in Art, is an Argument of a Meanness of Spirit incapable even of That ; And though it be attain'd 'tis a State of Insipidity, a kind of Non-Entity : To be Remarkable for Nothing, is not to Be at all ; And less Eligible than to be Remarkably a Blockhead.

——— For

————— *For who would lose
 Though full of Pain this Intellectual Being,
 Those Thoughts that wander through Eternity,
 To perish rather, swallow'd up, and lost
 In the wide Womb of Uncreated night.*

Milton.

He that upon Trial finds himself incapable of any Science may turn to Something else 'till he lights upon That in which he may Excel, as there is None but may in One thing or Other ; but he that does just Tollerably well, stops There, and never gets higher in Any thing ; He is of a sort of Species of Animals that makes the transition from Men to Brutes easy.

When we propose only an exact Imitation of Nature we shall certainly fall short of it ; So when we aim no higher than what we find in any One, or more Masters, we shall never reach their Excellence : He that would rise to the Sublime must form an Idea of Something beyond

all we have yet seen ; or which Art, or Nature has yet produc'd ; Painting, Such as when all the Excellencies of the several Masters are United, and their several Defects avoided.

The greatest Designers among the Moderns want much of that exquisite Beauty, in all the Several Characters, that is to be seen in the Antique ; the Airs of the Heads, even of *Rafaëlle* himself, are Inferiour to what the Ancients have done ; and for Grace to some of *Guido* : the Colouring of *Rubens* and *Van Dyck* falls short of That of *Titian*, and *Coreggio* ; and the Best Masters have Rarely Thought like *Rafaëlle*, or Compos'd like *Rembrandt*. Let us then imagine a Picture Design'd as the *Laocoon*, the *Hercules*, the *Apollo*, the *Venus*, or any of these Miraculous remains of Antiquity : The Airs of Heads like what is to be found in the Statues, Busts, Bas-reliefs, or Medals,

Medals, or like some of those of *Guido* ; and Colour'd like the most Celebrated Colourists ; with the Lightest Pencil, and the most Proper to the Subject ; and all this Suitably Invented, and Compos'd ; Here would be a Picture ! Such a one a Painter should Imagine, and So set before him for Imitation.

Nor must he stop Here, but Create an Original Idea of Perfection. The Utmost that the Best Masters have done, is not to be suppos'd the Utmost 'tis possible for Humane Nature to arrive at ; *Leonardo da Vinci*, or *Michelangelo* might have been thought to have carry'd the Art as far as it could go had not *Rafaëlle* appear'd ; As *Cimabue*, and *Giotto* were probably thought to have done in their Times :

*Credette Cimabue nella Pittura
Tener lo Campo, E' ora ha Giotto il Grido
Si che la fama di colui oscura.*

Dante.

Who knows what is hid in the Womb of Time ! Another may Eclipse *Rafaëlle* ; A new *Columbus* may cross the *Atlantic Ocean*, and leave the Pillars of that *Hercules* far behind. The Out-lines, and Airs of the Best Antique, with the Best Colouring of the Moderns United would do this ; But More yet than This is not Impossible. And This More, should be attempted.

*As God no Model for the Worlds could find,
But form'd them in his Own Eternal Mind ;
So should the Artist, warm'd with Heav'nly
Fire,
To a Perfection yet Unknown aspire.*

This is the Great Rule for the Sublime ; not to be given however 'till those Fundamental of the Art have been well Known, and Practised ; 'tis to be Open'd when a Man has got far on his way, as the Commissions of Admirals, or Generals going on some great Expedition frequently are. The Sublime
disdains

disdains to be Trammell'd, it knows
no Bounds, 'tis the Sally of Gre at
Genius's, and the Perfection of Hu-
mane Nature ; but like Milton's Pa-
radise

Wild, above Rule, or Art, Enormous Blifs !

Return me to my Native Element

*Lest from this flying Steed, unrein'd (as once
Bellerophon tho' from a lower Clime)*

Dismounted, on the Aleian field I fall

Erroneous, there to wander, and forlorn.

Milton.

I have Now done as much as may
reasonably be judg'd to come to my
Share to shew my hearty Love to
my Profession, having Thus Sacri-
fic'd a great many of those Hours
which would otherwise have been
given (as they ought) to Rest, and
Diversiō ; much more might be
added, for the Subject is a Noble and
a Copious One ; But I must take
leave to recommend what is further
to be done to some Other hand,
without the Common Flourish of
Excusing my self upon account of

Inability; tho' I am also very Sensible of That. But the true Reason of my declining it is That just now given.

As for the Present Work No body can be more ready to Say, than I to Acknowledge, that 'tis not so Well as it Should be: But as in Drawings those are Good that answer their End; if no more than the Composition (for example) is pretended to 'tis impertinent to say they are Incorrect; Here the Reader should distinguish between the *Writer*, and the *Painter*: My Business is Painting: If I have succeeded tolerably well in That Character the Publick has no Reason to Complain. Such as it is, and such as my Abilities, and the proportion of Time, and Application I have thought it reasonable for me to bestow has enabled me to make it, I now offer it to the World, tho' I was not resolv'd so to do when I began

began to Write. I remember to have heard a Story which (like others told on such Occasions) is not to be too strictly apply'd, however the Reader may do as he thinks fit. A Man of Quality, Sir Peter Lely's intimate Friend, was pleased to say to him one Day, *For God's sake, Sir Peter, how came you to have so great a Reputation? You know I know you are no Painter.——My Lord, I know I am not, But I am the Best you have.*

F I N I S.



6:30

The first part of the day was spent in the laboratory, where we conducted a series of experiments on the effect of temperature on the rate of reaction. The results of these experiments are shown in the table below. It can be seen that the rate of reaction increases with increasing temperature, and that the effect is more pronounced at higher temperatures.

The second part of the day was spent in the lecture hall, where we attended a lecture on the kinetics of chemical reactions. The lecturer discussed the various factors that affect the rate of reaction, and the methods used to determine the rate constant. We also discussed the Arrhenius equation, which relates the rate constant to the activation energy of the reaction.

The third part of the day was spent in the library, where we searched for books and articles on the kinetics of chemical reactions. We found a number of interesting references, and we have decided to use some of them in our report.

The fourth part of the day was spent in the laboratory, where we conducted a series of experiments on the effect of concentration on the rate of reaction. The results of these experiments are shown in the table below. It can be seen that the rate of reaction increases with increasing concentration, and that the effect is more pronounced at higher concentrations.

The fifth part of the day was spent in the lecture hall, where we attended a lecture on the thermodynamics of chemical reactions. The lecturer discussed the various factors that affect the equilibrium constant, and the methods used to determine the equilibrium constant. We also discussed the van't Hoff equation, which relates the equilibrium constant to the standard enthalpy change of the reaction.

The sixth part of the day was spent in the library, where we searched for books and articles on the thermodynamics of chemical reactions. We found a number of interesting references, and we have decided to use some of them in our report.

The seventh part of the day was spent in the laboratory, where we conducted a series of experiments on the effect of pressure on the rate of reaction. The results of these experiments are shown in the table below. It can be seen that the rate of reaction increases with increasing pressure, and that the effect is more pronounced at higher pressures.

The eighth part of the day was spent in the lecture hall, where we attended a lecture on the catalysis of chemical reactions. The lecturer discussed the various factors that affect the rate of reaction, and the methods used to determine the rate constant. We also discussed the Arrhenius equation, which relates the rate constant to the activation energy of the reaction.

The ninth part of the day was spent in the library, where we searched for books and articles on the catalysis of chemical reactions. We found a number of interesting references, and we have decided to use some of them in our report.

The tenth part of the day was spent in the laboratory, where we conducted a series of experiments on the effect of solvent on the rate of reaction. The results of these experiments are shown in the table below. It can be seen that the rate of reaction increases with increasing solvent polarity, and that the effect is more pronounced at higher solvent polarities.

6:30

The first part of the day was spent in the laboratory, where we conducted a series of experiments on the effect of temperature on the rate of reaction. The results of these experiments are shown in the table below. It can be seen that the rate of reaction increases with increasing temperature, and that the effect is more pronounced at higher temperatures.

The second part of the day was spent in the lecture hall, where we attended a lecture on the kinetics of chemical reactions. The lecturer discussed the various factors that affect the rate of reaction, and the methods used to determine the rate constant. We also discussed the Arrhenius equation, which relates the rate constant to the activation energy of the reaction.

The third part of the day was spent in the library, where we searched for books and articles on the kinetics of chemical reactions. We found a number of interesting references, and we have decided to use some of them in our report.

The fourth part of the day was spent in the laboratory, where we conducted a series of experiments on the effect of concentration on the rate of reaction. The results of these experiments are shown in the table below. It can be seen that the rate of reaction increases with increasing concentration, and that the effect is more pronounced at higher concentrations.

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The eighth part of the day was spent in the lecture hall, where we attended a lecture on the catalysis of chemical reactions. The lecturer discussed the various factors that affect the rate of reaction, and the methods used to determine the rate constant. We also discussed the Arrhenius equation, which relates the rate constant to the activation energy of the reaction.

The ninth part of the day was spent in the library, where we searched for books and articles on the catalysis of chemical reactions. We found a number of interesting references, and we have decided to use some of them in our report.

The tenth part of the day was spent in the laboratory, where we conducted a series of experiments on the effect of solvent on the rate of reaction. The results of these experiments are shown in the table below. It can be seen that the rate of reaction increases with increasing solvent polarity, and that the effect is more pronounced at higher solvent polarities.

THE following Historical, and Chronological List (as to the main of it) I took the Pains to make some Years ago for my Own use. I have been tolerably Careful in it, so that I believe there are not many Mistakes. Where I could find no Account of the Time of a Master's Birth, his Place in the List will shew whereabouts it Probably was. The Double Dates are the different Accounts of Authors, the most considerable is that of *Correggio*; I have been determin'd to put him so low upon the Authority of a Manuscript of Father *Resta*, a late Connoisseur at *Rome*, and who besides his infinite Diligence in these Matters, and a particular Regard for *Correggio*, has had very great Opportunities of being rightly inform'd, considering the Distance of Time. The Account of the Degrees in which some of the most Eminent of these Masters

I

sters excell'd is scatter'd up and down in the preceding Discourse; but of This you may see farther at the end of a small Book of Mr. de Piles, printed *Anno 1708. Cours de Peinture par Principes.* He has made a Scale, the highest Number of which is 18, and denotes the highest Degree to which any one has arriv'd that we know of; then he supposes the Art to consist of *Composition, Design, Colouring, and Expression*, of which he makes a several Column, and in these puts his Number according as he judges the Master whose Name he applies them to has merited. The thing is Curious, and Useful; but some considerable Parts of Painting, being omitted it gives not a just Idea of the Masters. For example, according to this Scale *Rembrandt* seems to be Equal to *Giulio Romano*, and Superior to *Michelangelo*, and *Parmegiano*. Whereas had he brought In-

vention,

vention, *Greatness*, *Grace*, &c. into the Account, it would have set the Matter right, supposing he had allotted the just Degrees ; which neither He, nor any one else can do so as to please Universally.



An Historical or Chronological LIST, &c.

MASTERS.	DISCIPLE OF	Born	Excell'd in	Liv'd at	Died
Giovanni Cimabue, } the Father of Mo- } dern Painting.	Certain Greek Painters, } Brought to Florence. }	1240	History.	Florence.	1300
Giotto.	Cimabue.	1276	Hist. Sculp. Archit.	Florence.	1336
John van Eyck, or } John of Bruges, In- } ventor of Painting in } Oil. Ann. 1410.	His Brother Hubert.	1370	History.		1441
Masaccio.	Masolino.	1417	History.	Florence.	1443
Giovanni Bellini.	His Father Jacopo.	1422	Hist. Port. Archit.	Venice.	1512
Gentile Bellini.	His Father.	1421	Hist. Port. Archit.	{ Venice, went to } { Constantinople. }	1501
Luca Signorella da Cor- } tona.	Pietro del Borgo.	1439	History.	Several Parts of Italy.	1512
Leonardo da Vinci. }	Andrea Verocchio.	1445	{ Hist. Port. Scul. } { Architect. }	Florence.	1520
					Pietro

M A S T E R S.		D I S C I P L E of	Born	Excell'd in.	Lived at	Died
Pietro Perugino.	{	Andrea Verocchio.	1446	History.	Florence, Siena.	1524
Andrea Mantegna. Gra- ving invented in his Time, and by him first practised.		Jacopo Squarcione.	1451	History, Portraits.	Mantua, Rome.	1517
Fra. Bartolomeo di S. {	{	Rafaëlle for Perspective.	1469	History.	Florence.	1517
Marco.		Imitated Rafaëlle.	1470	History.	Urbini, Rome.	1524
Timoteo Vite da Urbino.	{	Domenico Grilandaio.	1470	Hist. Port. Graving.	Nuremberg.	1528
Albert Durer.		{ Gio. Bellino, imitated } Leonardo da Vinci.	1473	Hist. Sculp. Archit.	Florence, Rome.	1563
Michelangelo Buonarroti.	{	{ Gio. Bellini, imitated } Giorgione.	1477	History, Portraits.	Venice.	1511
Giorgione da Castelfranco.		Pietro di Cosimo.	1478	Hist. Port. Landsc.	Venice.	1576
Tiziano Vicelli da Cadore.	{	Rafaëlle.	1481	History.	Florence.	1530
Andrea del Sarto.		Baldassar Peruzzi da }		History, Architect.	Rome, Modena. Rome.	1536
Pellegrino da Modena.						
Baldassar Peruzzi da }						
Siena.						

Rafaëlle

MASTERS.	DISCIPLE of	Born	Excell'd in	Liv'd at	Died
<i>Rafaëlle Sancio da Urbino.</i>	{ Giovanni his Father, Pietro Perugino ; for Colouring Fra. Bartolomeo ; imitated <i>Leonardo da Vinci</i> , and after (as is probably asserted by some) improved by seeing the Works of <i>Michelangelo</i> . First imitated <i>P. Perugino</i> , then studied <i>Michelangelo</i> , and <i>Rafaëlle</i> . Gio. Bellini, Giorgione. Gio. Fran. Rustici. Studied Giorgione.	1483	Hist. Port. Archit.	<i>Florence, Rome.</i>	1520
<i>Meerberino da Siena, called also Domenico Beccafumi.</i>		1484	History, Sculpture.	<i>Rome, Siena.</i>	1549
<i>Sebastiano del Piombo.</i>		1485	History, Portraiture.	<i>Venice, Rome.</i>	1547
<i>Baccio Bandinelli.</i>		1487	History, Sculpture.	<i>Florence.</i>	1559
<i>Gio. Antonio Regillo, called Licinio da Portenone.</i>		1484	History.	<i>Venice, Friuli.</i>	1540
<i>Biaggio Puppini Bolognese</i>			Hist.		Fran-

MASTERS.

Francesco Primaticcio Bologna
 lognese Abbate di S. Martino.

Giulio Romano.
 Matturino.

Antonio Allegri da Correggio.

Lucas van Leyden.

Jacopo da Pontormo.

Pelidoro da Caravaggio.
 Rosso Fiorentino.

Martin Henskerck.
 Battista Franco Venetiano
 detto il Semoleo.
 Hans Holbein.

Perino del Vaga.

Girolamo da Carpi.

DISCIPLE of

Giulio Romano.

Rafaële.

Rafaële.

Frari da Modena, Mantegna.

{ Leo. da Vinci, Mariotto Albertinelli, P. Cosimo, Andr. del Sarto.

Rafaële.

Studied Michelangelo.

Jean Lucas, and Schoorel.

Studied Michelangelo.

His Father.

{ Studied after Michelangelo, then under Rafaële.

{ Benvenuto Gorosalo, studied Correggio.

Born

1490

1492

1474

1494

1494

1495

1496

1498

1498

1500

1501

Excell'd in

History, Architect.

History, Architect.

History.

History.

History, Graving.

History, Portrait.

History.

History.

History.

History.

History.

History.

History.

History.

History.

History.

History.

History.

History.

Liv'd at

Bolog. Mant. France.

Rome, Mantua.

Rome.

Lombardy.

Low-Countries.

Florence.

Rome, Nap. Messina.

Flor. Rome, France.

Holland.

{ Rome, Florence, }
 { Urbin, Venice. }

Switzerland, Lond.

Florence, Rome.

Bolog. Modena, }
 { Ferar, Rom^e, &c. }

Died

1550

1546

1527

1511

1553

1559

1543

1541

1574

1561

1554

1547

1556

Ugo

MASTERS

Ugo da Carpi, he first invented Printing with two Plates of Wood, then with three, in Imitation of Drawings.

Franc. Mazzuoli Parmeg-
giano.

Giacomo Palma il Vecchio.

Daniele Ricciarelli da
Volterra.

Francesco Salviati, Fran-
cesco de Rossi.

Jacopo Ponte da Bassano
il Vecchio.

Don Giulio Clouio.
Pirro Ligorio.

Giorgio Vasario.

DISCIPLE OF

His two Uncles.

{ Studied at Rome, and
after instructed by }
{ Titian. }

{ Il Sodoma, Bald. Pe-
ruzzi. }

{ His Father, Baccio Ban-
dinelli, Andr. del }
{ Sarto. }

Studied after Gio. Bellino.

Giulio Romano.

Giulio Romano.

{ Guglielmo da Mar-
sia, Andr. del Sarto, }
{ Michelangelo. }

Born

1504 History, Portrait.

1508 History Portrait.

1509 History, Sculpture.

1510 History, Portrait.

1510 { Hist. Animals, }
{ Landscapes. }

1510 1/4 Hist. in Miniature.

History, Architect.

1511 History, Portraits.

Excell'd in

Rome, Parma.

Rome, Venice.

Rome, Florence.

{ Florence, Rome, }
{ Venice. }

Bassano, Venice.

Rome.

Naples, Rome, about

Pisa, Bologna,

{ Florence, Venice, }

{ Naples, Rome. }

Liv'd at

Died

1540

1556

1566

1563

1592

1578

about 1573

1574

Paris

MASTERS.	DISCIPLE OF	Born	Excell'd in	Liv'd at	Died
Paris Bordon.	<i>Titian</i> , imitated <i>Giorgione</i> .	1512 $\frac{1}{2}$	History, Portraits.	Venice, France.	1594
Giacomo Robusti <i>Tintoretto</i> .	{ <i>Titian</i> , studied <i>Michelangelo</i> for Design.	1512	History, Portraits.	Venice.	1585
Giov. Porta, after <i>Giuseppe Salviati</i> .	<i>Francesco Salviati</i> .	1516 $\frac{1}{2}$	History.	Venice.	1575
Sir Ant. More of <i>Utrecht</i> .	<i>Schoorel</i> .	1519	History, Portraits.	{ Italy, Spain, } { Flanders, Engl. }	1570
Francis Floris.	{ <i>Lambert Lombard</i> , studied <i>Michelangelo</i> .	1520	History.	<i>Antwerp</i> .	1606
Paolo Farinato.	<i>Ant. Badille</i> , <i>Nicolo Golsino</i> .	1522 $\frac{1}{2}$	Hist. Sculpt. Architect.	<i>Verona</i> , <i>Mantua</i> .	1592
Pellegrino Tebaldi.	<i>Dan. da Volterra</i> .	1522	History, Architect.	{ <i>Bologna</i> , <i>Rome</i> , } { <i>Milan</i> , <i>Mod.</i> }	1582
Andrea Schiaivone.	Imitated <i>Parmeggiano</i> .	1522	History.	Venice.	1583
A Luca Cangiassi, or <i>Cambiaso</i> .	His Father.	1527	History.	<i>Genoa</i> , <i>Spain</i> .	1612
Federico Barocci.	{ <i>Battista Venetiano</i> , studied <i>Rafaele</i> , and <i>Correggio</i> .	1528	{ Hist. Religious } { Subjects chiefly }	<i>Urbino</i> , <i>Rome</i> .	1590
Girolamo Mutiano da <i>Brescia</i> .	{ <i>Romanino</i> , stud. <i>Mic. Angelo</i> .	1528	Hist. Port. Landsc.	<i>Rome</i> .	1566
Taddeo Zuccaro.	{ <i>Ottaviano</i> his Father, <i>Pompeo de Fano</i> .	1529	History	<i>Rome</i> .	
Bartolomeo Passerotto.	{ <i>Jacopo Vignola</i> , <i>Tad. Zuccaro</i> .		History, Portraits.	<i>Rome</i> .	
					<i>Paolo</i>

M A S T E R S.	D I S C I P L E of	Born	Excell'd in	Liv'd at	Die'd
Paolo Calliari Veronese.	His Father, <i>Ant. Baillie</i> .	1533	History, Portraits.	<i>Venice.</i>	1588
Federico Zuccaro.	<i>Taddeo Zuccaro.</i>	1540	History, Portraits.	<i>Rome, France, Spain, Eng-land.</i>	1609
Martin de Vos.	Studied in <i>Italy.</i>	1540	History.	<i>Antwerp.</i>	1604
Giacomo Palma Giouane.	His Father <i>Ant. Nephew of old Palma,</i> studied <i>Titian</i> and <i>Tintoret.</i>	1544	History.	<i>Venice.</i>	1628
Paul Bril.	<i>Fed. Zuccaro.</i>	1550	Landscapes.	<i>Antwerp, Rome.</i>	1622
Raffaellino da Reggio di Modena.	<i>Prosp. Font. Camillo Precaccino.</i>	1552	History.	<i>Rome.</i>	1580
Lodonico Carracci.	<i>John Strada, a Fleming.</i>	1555	History.	<i>Bologna, Rome.</i>	1619
Antonio Tempesta.	<i>Prosp. Font. Lodovico.</i>	1555	Battels, Huntings.	<i>Rome.</i>	1630
Agostino Carracci.	and <i>Annib. Carracci.</i>	1557	History, Graving.	<i>Bologna, Rome, Parma.</i>	1602
Lodonico Cigoli, or Ciuoli.	Studied <i>And. del Sarto,</i> and <i>Correggio.</i>	1559	History.	<i>Florence, Rome.</i>	1613
Annibale Carracci.	<i>Lod. Carracci,</i> studied <i>Correggio, Titian, Raffaile,</i> and the <i>Antique.</i>	1560	History.	<i>Bologna, Rome.</i>	1609
					Giuseppe

MASTERS.

DISCIPLE of

Born

Excell'd in.

Lived at

Died

Giuseppe Cesari d'Arpino, *Cau. Gioseppino*, }

Jean Rothamar, called *Rottenhamer*. }

Cau. Francesco Vanni. Michelangelo Amerigi Caravaggio. }

Jan Brueghel, call'd *Fluweelen*, or *Velvet Brueg.* }

Ventura Salinbene. Adam Elsheimer. }

Guido Reni. }

Sir Peter Paul Rubens. }

Francesco Albani. }

Giof. Ribera *Spagnoletto.* }

Dominico Lampieri, call'd *Dominichino.* }

Cau. Giov. Lanfranco. }

{ *Raff. da Reggio, Lelio Nouellara*, according to Father *Resta*. }

His Father, *Tintoret*. }

His Fath. imitated *Barocci*. }

Cau. Gioseppino. }

{ *Peter Gee-kindt*, studied in *Italy*. }

His Father *Arcangelo*. }

{ *Philip Uffenbach*, studied in *Rome*. }

Dion. Calv. the Carracches. }

{ *Adam van Noort, Otto Venius*, studied in *Italy*. }

De Calv. Guido, the Carrach. Michelang. Caravaggio. }

D. Calvart, the Carracches. }

Agost. An. Carracci, studied, *Raff. and Correg.* }

History.

History.

Hist. Relig. Subjects.

History, half Fig.

{ Wakes, Fairs, Landsc. little. }

{ Hist. Land. and Night-Pieces. }

History.

History, Portraits.

History.

History.

History.

History.

History.

Rome, Naples.

Venice, Bavaria.

Siena.

Rome, Naples, Malt.

Rome, &c.

Rome.

Bologna, Rome.

Antwerp.

Bologna, Rome, Naples.

{ *Bologna, Rome, Naples.* }

{ *Rome, Parma, Naples.* }

Simon

M A S T E R S.	D I S C I P L E of	Born	Excell'd in	Liv'd at.	Died
<i>Simon Vouët.</i>	His Father.	1582	History, Portraits.	Rome, Paris.	1641
Ant. Carracci, call'd <i>il Gobbo.</i>	<i>Annibale.</i>	1583	History.	Rome.	1618
Giov. Franc. Barbieri, det- to il <i>Guercino da Cento.</i>	<i>Benedetto Gennari.</i>	1590	History.	Rome, Bologna.	1666
Nicolas Poussin.	Had obscure Masters.	1594	History, small Fig.	Rome.	1665
Pietro Berettini da Cortona.	{ A Florentine Painter at Rome.	1596	History.	Rome, Florence.	1669
Mario Nuzzi di Fiori.	<i>Tomaso Salini.</i>	1599	Flowers.	Rome.	1672
Sir Anthony Van-Dyck.	<i>Rubens.</i>	1599	History, Portraits.	Antw. Italy, Lond.	1641
Gaspero Dughet, which he chang'd for Poussin.	{ His Brother-in-Law Ni- las Poussin.	1600	Landscapes.	Rome.	1663
Michelangelo. Cerquozzi del- le Battaglie.	<i>Ant. Salvatti Bolognese.</i>	1600	Battels, Fruit.	Rome.	1660
Benedetto Castiglione Ge- noese.	{ Batt. Paggi, instructed by Van-Dyck, and studied Poussin.		{ History, Landf. Animals.	Rambled in Italy.	
Claude Gille de Lorrain.	<i>Agostino Tasso.</i>	1600	Landscapes.	Rome.	1682
Andrea Ouche, alias Sac- chi.	<i>Albani.</i>		History.	Rome.	
Rembrandt van Rheyn.	<i>Lesnan of Amsterdam.</i>	1606	History, Portraits.	Holland.	1668
Adrien Brouwer.	<i>Frans Hals.</i>	1608	Boors, and Drolls.	Antwerp.	1638

Giacomo

MASTERS.

MASTERS.	DISCIPLE OF	Born	Excell'd in	Li'd at	Died
Giacomo Cortesi Jesuita, } detto il Borgognone.	Mr. Hoskins, stud. V. Dyck.	1609	Battels.	London.	1672
Mr. Sam. Cooper.		1610	Port. in Miniature.	London, Oxford.	1647
Mr. Will. Dobson.		1610	Port.		1670
Michelangelo Pace, call'd } di Campidoglio.	Fioravanti.	1610	{ Fruit, and Still } Life.	Rome.	
Abt. Diepenbec.	Rubens.	1611	History.		1648
Pietro Testa.		1614	History.	Rome.	1673
Salvator Rosa.	Daniele Falcone.	1614	History, Landscape.	Rome.	
Filippo Laura.		1616	History, small.		1694
Carlo Dolce.		1617	History.		1655
Eustache le Sueur.	Vciët.	1617	History.	Paris.	1680
Sir Peter Lely.	De Grebber of Haerlem.	1617	Portraiture.	London.	
Sebastien Bourdon.	Studied in Rome.	1619	History, Landscape.	{ Rome, Sweden, } Paris.	1673
Charles Le Brun.	His Father, Vciët.	1620	History.	Paris.	1690
Carlo Maratti.	Andr. Sacchi.	1624	History, Portraiture.	Rome.	1713
Luca Giordano, call'd } Luca fa Presto.	P. da Cortona.	1626	History.	{ Rome, Florence, } Naples, Madrid.	1694
Ciro Ferri.	P. da Cortona.		History.		
Mr. John Riley.	Zouff, Fuller.	1646	Portraiture.	London.	1691
Giuseppe Passari.	Carlo Maratti.	1654	History.	Rome.	1714





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